

DECEMBER, 1952

music journal



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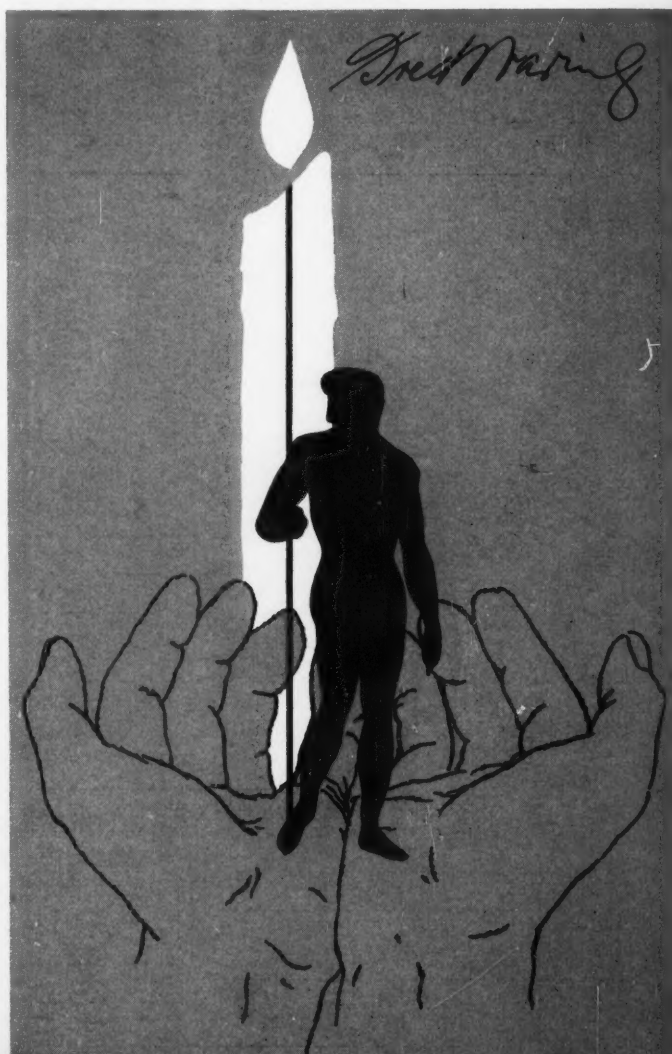
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noteworthy

BUILDING NOTES: Two new music-school buildings will get under way shortly. A surprise gift of \$165,000 by the Firestone Family of Akron makes possible the purchase of St. Paul's Episcopal Church and parish house by the University of Akron for use by the Department of Music. The new addition will be available at the end of the current semester, following remodeling and complete soundproofing of the buildings, which are located a half mile from the main campus in East Akron. The sanctuary will serve as a concert hall, and Sunday school rooms in the connecting parish house will be used for private lessons. Professor Virgil F. Parman is chairman of the Music Department with its 285 students. This ingenious remodeling project might suggest ways in which other schools that are short on space could expand.

The University of California at Los Angeles also is scheduling a new home for its music department. Plans are under way for a new building at the south end of the campus, opening on a landscaped covered portico and with plenty of parking space. An appropriation of \$1,900,000 has been made for a structure covering 70,000 square feet. Included will be a small concert hall seating 525, a large library, 66 individual practice rooms and 50 practice rooms accommodating from one to four persons, plus organ practice rooms, 10 small listening rooms for two or three persons, and a large listening room (seating 100 students) with built-in record playing equipment. Plans allow for a number of rehearsal rooms and classrooms, and a laboratory for research in musical acoustics and psychology also is slated. The department's present crowded location on the top floor of the Edu-

cation Building has been more than a tight fit for the 300 students majoring in music, plus those from other departments who take special courses. Over 1,000 enroll each semester for music appreciation classes alone, so everybody will be able to take a deep expansive breath when the new quarters become available by February 1955.

AIDA's continuing popularity with audiences and critics now takes the form of a new Broadway version by Charles Friedman called *My Darlin' Aida*. Mr. Friedman not only has switched the music around considerably but has changed the setting entirely, giving it a modernized American locale in the Deep South. Usually music critics frown on tampering with a composer's intents, but everybody seems surprisingly happy with the new production, described in one review as presenting Verdi's music with fresh impact.

CONGRATULATIONS to the Erie (Pa.) Philharmonic for its interest in contemporary music! Conductor Fritz Mahler says his group is presenting two world premieres this season—Peter Mennin's Concertato for Orchestra and Robert Marvel's Overture. First American performances are also slated for Fartein Valen's Concerto for Violin, Knudage Riisager's Overture for Strings, Conrad Beck's Innominata for Orchestra, and Gaston Brenta's Arioso e moto perpetuo. The programming is also a tribute to Erie's concert audiences, who take an evident interest in new music. The Mennin composition was commissioned by the Friends of the Erie Philharmonic.

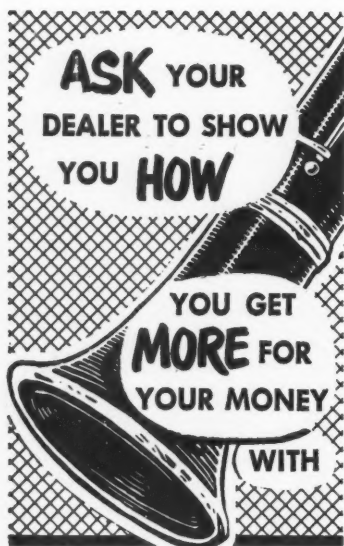
PRESIDENT-ELECT Eisenhower may not be able to play the White House

piano when he moves in next January, but he does take an interest in music. A check on his musical tastes shows he runs the gamut from *Il Trovatore's* "Anvil Chorus" to "Turkey in the Straw." And on the pop side, he indicates an understandable preference for a tune called "Mamie."

WHEN is a quartet not a quartet? When it becomes a trio, according to the University of Wisconsin's Pro Arte Quartet. Due to the illness of Second Violinist Albert Rahier, the group is playing as a trio this season, touring with such program numbers as Mozart's Divertimento in E Flat, and the Beethoven Serenade in D Major. Less fortunate, the Quartetto Italiano, slated for a coast-to-coast tour, had to cancel all bookings for the season because of the illness of its first violinist.

WOMEN ORCHESTRA members throughout the country are increasing. The Rochester Philharmonic now includes 18 members from the distaff side. The Boston Symphony signed Doriot Anthony as first flutist this year, and practically every major group in the country numbers women among its personnel, with only the New York Philharmonic-Symphony holding out. Husband and wife combinations are becoming general too.

TOURING EUROPE for seven months as a visiting pianist, Jacques Abram didn't content himself with merely playing. He returned to this country with a stack of music which represents solo piano works of outstanding living composers of England, Denmark, Sweden, Germany, Belgium, and Holland, all previously unperformed in the United States. Much of it was submitted at his re-



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quest with a view to being included on his American concert programs. We'd like to suggest that he do the same for American composers, if he hasn't already.

OHIO UNIVERSITY is offering a prize of two hundred and fifty dollars for a new opera based on an American subject, and will produce the opera itself during the summer of 1953. Any American citizen is eligible to submit one or more works which must not have hitherto had a complete performance on any stage. Closing date for the competition is May 1, 1953, and inquiries should be addressed to Hollace E. Arment, School of Music, Ohio University, Athens, Ohio.

SAN FRANCISCO's recent opera season brought forth a new technique for fast scene-changing in *Don Giovanni*. The scenery was painted on slides and projected from backstage onto translucent screens, and the method proved so successful that the company is planning to try further experiments next season with *The Magic Flute* and *Wozzeck*.

THAT INDOMITABLE woman, Mrs. Edward MacDowell, widow of the famous American composer, celebrated her ninety-fifth birthday in a characteristic way on November 22. The date marked a fund-raising campaign for her famous project, the MacDowell Colony at Peterborough, New Hampshire, now in its forty-fifth season. The Colony is open to creative workers — poets, playwrights, novelists, painters, sculptors, etchers, and composers, and sometimes writers on musical subjects. Each applicant must be recommended by two distinguished artists in his own field before his application is considered. Upon arrival, he is assigned a studio and given a key, and then left alone to work in one of the 24 cabins which dot the 600 acres of Vermont woodland. The secret of Mrs. MacDowell's success lies in the fact that she has kept everything about the Colony on a simple, liveable scale. It is a place in which to work, rather than a glass showcase. Distractions are few and tourists are rare. The Colony boasts that more than twenty of its residents have won Pulitzer prizes, and many have received Gug-

genheim fellowships. Back of it is Marian MacDowell's endless energy and sure knowledge that what is needed to write a book, a song, an opera, or a poem is plenty of hard work free from interruptions. She's provided the place, the food, and the peaceful environment, and the results prove she is right.

FUND RAISING is always a necessary part of concert giving. We think David Blum, a 17-year-old California conductor and composer (he conducts his own Young People's Chamber Orchestra) is bound to succeed. David recently sold his stamp collection to defray the expenses of his orchestra concert. The program included the young composer's 22-minute "Tone Poem to Cyrano de Bergerac," plus a Handel Concerto Grosso, a Mozart symphony and serenade, and Wagner's "Siegfried Idyll."

ROSSINI's *Barber of Seville* has received a thorough housecleaning for its forthcoming production by the New England Opera Theater group this season. All the innumerable vocal alterations inflicted on the score by generations of singers will be eliminated and the original vocal line entirely reconstructed with all of the coloratura measures sung exactly as written. The production will also use a mezzo-soprano in the role of Rosina instead of the customary lyric or coloratura. Many of the traditional cuts will be abolished—and most important, the work will be sung in English, using a new translation by Boris Goldovsky and Sarah Caldwell. It's been a slow process, that getting singers to accept our language as suitable for the operatic stage, but it looks as though pressure from audiences and concert managers has made the transition possible. Now if those same singers will only sing so we can understand the words, or a goodly share of them, the crusade will really be won.

STUDENTS and teachers of violin, viola, violoncello, and bass can look forward to some interesting sessions this winter, that is if they live in the vicinity of Tallahassee, Florida. The Florida State University's School of Music is sponsoring its second an-

nual String Clinic next February 12-14.

Albert Spalding and Ernst von Dohnanyi will head the faculty for the clinic, assisted by Dr. Karl Kuersteiner, dean of the music school, Robert N. Sedore, conductor of the school's symphony orchestra, and other members of the faculty.

There will be recitals and master classes. At the latter, clinic students will have an opportunity to play for and listen to the two guest artists. A string orchestra will be formed from among participants and will perform on February 14, under Dohnanyi's direction.

The clinic is open to all those interested in the advancement of string technique, and students and teachers of orchestral stringed instruments are eligible to attend, either as participants or observers, according to Dr. Kuersteiner. There is no registration fee.

Right now, with snow flurries in the offing, the thought of Florida in mid-February is doubly tempting. Wonder what an editor could do to make himself useful at a string convention.

SPEAKING OF strings, the American String Teachers Association is slated to hold its convention in Cincinnati from February 19 through the 23. Dr. Ernest E. Harris of Teachers College Columbia University's Music Education Department is president of the association this year.

CANADIAN music has come of age, according to Dr. Edward Johnson,

chairman of the board of directors of the Royal Conservatory of Music of Toronto. (He is former general manager of the Met.). Dr. Johnson believes Canadians need no longer feel self-conscious when Americans or Europeans talk about music in Canada. That country is now sending out a good percentage of top ranking concert artists. Somehow, it doesn't seem very long ago that Americans were also timid about acknowledging their native sons and daughters now concertizing all over the world.

THE DANCERS of Bali, that touring troupe which has won everybody's heart, is going to be in trouble when it goes back home. It seems that the little Balinese girls have developed a fondness for vanilla ice cream and wrist watches, items not often found in their native land. It's hard to visualize the formal elaborately costumed dancers licking an ice cream cone.

MUSIC JOURNAL staff members are looking forward to Christmas like everyone else. Here in our new editorial offices at Delaware Water Gap, tucked at the foot of the Poconos, we can even reach out and touch the big Christmas trees outside our window. But the most important event comes just after Christmas. Music JOURNAL will be ten years old in January, and plans are under way for a special January anniversary issue so that our readers can celebrate with us. In the meantime, Best Wishes of the Season.

Stanford Tests Ready Next Month

As this issue of MUSIC JOURNAL goes to press word comes from Dr. Edward K. Strong, Jr., head of Stanford University's Vocational Interest Research Laboratory, that the criterion music group will be classified by January 1. Shortly after that it will be possible for readers who take the test to learn how they compare in general attitudes with leading musicians throughout the country.

These Vocational Interest Research Tests do not measure talent or skills. They apply to many other professions besides that of music,

which has just been added to the list. Indeed some readers who take the test may be encouraged to branch out into new or allied fields of endeavor as a result. The tests themselves measure *attitudes*, not *aptitudes*, and are based on the fact that people who are successful and happy in a profession have many likes and dislikes in common.

MUSIC JOURNAL is proud to have been able to assist Stanford in establishing the criterion music group, and equally proud to be able to offer the Vocational Interest Research Test to its readers.



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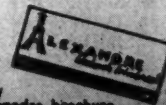
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CONCERTO, C MINOR—
Themes.....Rachmaninoff

VILLANESCA.....Granados
LA CUMPARSITA.....Rodriguez
SEMPER FIDELIS.....Sousa
CONCERTO, A MINOR—
Themes.....Greig
DANUBE WAVES.....Ivanovici
LIEBESTRAUM.....Liszt
NARCISSUS.....Nevin
MY WILD IRISH ROSE.....Olcott

DANCING TAMBOURINE.....Polla
PETER AND THE WOLF.....Prokofieff
MUSETTA'S WALTZ SONG.....Puccini
PAVANE.....Ravel
SONG OF INDIA.....Rimsky-Korsakoff
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Theme.....Schumann
CONCERTO, Bb MINOR—
Theme.....Tschaikovsky

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"Hansel and Gretel".....Humperdinck
GREENSLEEVES.....English
IF YOU WERE THE ONLY
GIRL.....Ayer

I'LL SEE YOU AGAIN.....Coward
I LOVE THEE.....Grieg
LONDON DERRY AIR.....Irish
MUSETTA'S WALTZ SONG—
from "La Boheme".....Puccini
OH PROMISE ME.....DeKoven
O SOLE MIO!.....DiCapua
SERENADE.....Schubert
SHORT'NIN' BREAD.....Negro
SMILIN' THROUGH.....Penn

SOMEWHERE A VOICE IS
CALLING.....Tate
SUNSHINE OF YOUR SMILE,
THE.....Ray
SWEETEST STORY EVER TOLD,
THE.....Stults
WHEN DAY IS DONE.....Katcher
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INDIAN LOVE CALL.....Friml
CONCERTO, A MINOR
(Themes).....Greig
JALOUSIE.....Gade

CONCERTO, C MINOR
(Themes).....Rachmaninoff
PLAY GYPSIES—DANCE
GYPSIES.....Kalman
MEDITATION from "Thais"
Massenet
WHEN DAY IS DONE.....Katcher
PETER AND THE WOLF.....Prokofieff
MEMORIES.....Van Alstyne
WEDDING MARCH
from "Lohengrin".....Wagner

CONCERTO, B MINOR
(Melody).....Tschaikovsky
L'AVALANCHE.....Heller
WEDDING MARCH.....Mendelssohn
OVER THE WAVES.....Rosas
WALTZ OF THE FLOWERS
Tschaikovsky
THE DOLL'S DREAM.....Oesten
BARCAROLLE from "Tales of
Hoffmann".....Offenbach

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"Music is essentially useless...
... as life is."

The philosopher Santayana, whose voice was added only this year to the great chorus of the unheard, saw music as a simple, warm manifestation of life . . . and life as a simple manifestation of the moving universe. Man sings as naturally as does the bird and his song is remembered for its beauty or forgotten—in the vast churning of the spheres—for its passing unimportance.

I wonder if from such a foundation as Santayana's magnificent humility does not come the greatest music of all.

At the season of Christmas we who are the singers of the songs well remember that sixty generations of music have praised the birth of the most humble of men. Is there not some significance in the fact that we have, through all the years, approached Bethlehem, Golgotha, and the Sepulchre deeply humble in both our music and our thoughts?

This Christmas, more than in the past, the centurions and the high priests are plotting their way toward a life even more useless than that described in the gentle reflections of a Santayana—useless because it is purposeless and, above all, hopeless.

The hope of all of us lies not in the embellishments of our lives—or our music—but in the love and acceptance of our fellow singer and his song.

E. D.

The Trapp Family Christmas

JACK C. DAVIS

ALTHOUGH the dark, rolling mountains of Stowe, Vermont, and the sprawling frame house which is the home of the famous singing Trapp family differ markedly from their Alpine surroundings of former days, the approach of these singers to the Christmas season remains the same as for generations. The spirit of Christmas is firmly rooted in this deeply religious family, and they go about its celebration in a very personal way. Christmas for them is not a twenty-four hour matter but a whole month filled with semi-holidays, music making, fasting, and devotion. And, as is often the case, the inner spirit can so af-

fect the exterior that the atmosphere around Stowe in December (and even its appearance) is more that of a small Austrian hamlet set among the hills than that of a New England pioneer town.

The first Sunday of Advent, the church feast which heralds the coming of Christmas, the family gathers for the drawing of names. Into a wicker basket go slips of paper and each member chooses one. To the person whose name is on the slip, he will present a gift each day until Christmas. The identity of the giver is never revealed. Sometimes special foods, a watercolor, a small handicraft object, or even a favor is bestowed by the giver. Not only is this the most concrete way of constantly doing for others but it also provides amusement, surprises, and

a pyramiding reminder of the approach of Christmas.

Despite the fact that December is a very busy month in their concert year, the Trapps return home to Vermont for the yuletide season. Their sojourn is always interrupted by a trip to New York for their two annual Town Hall Christmas concerts, now traditional events for the metropolitan music lovers. During this at-home period of the year the house is alive with activity as plans are formed for the season's celebrations, gifts made, food prepared, and so on. Agathe is busily working in woodcuts, Rosemarie is weaving, Hedwig creating lovely tooled leather presents, Werner fashioning in silver, Maria working at carpentry and woodcarving, and Eleanor turning out a veritable storehouse of cookies, candies, and other delicacies that are part of the traditional sweets to be eaten at this time. Little Johannes, on the other hand, has as yet to choose his special craft and therefore does a little bit of everything. Everyone works fast, as their days must be divided between constant rehearsals and devotions, and time must be allowed for the New York trip.

After Advent, the household feast that is observed by the unmarried girls only is St. Barbara's on December 3. On this day the young women search out a cherry tree from which each takes a branch and, returning home, places it in a vase. The branches in their separate vases are carefully watched until Christmas Day, for if one blooms by this eventful day it is a very good sign indeed for the girl who has plucked the sprig that the next year will find her married. On December 6 comes the Feast of St. Nicholas. The ceremony of this saint, always dressed as a bishop, is performed by older members of the family. St. Nicholas appears with a large book, followed by the Krampus, a devil with

Jack C. Davis is a free-lance writer and a frequent contributor to MUSIC JOURNAL.

Father Wasner and Eleanor Trapp prepare the family Christmas lanterns with candles.



a tail, and all ears are strained as the defects, shortcomings, and noticeable faults of the offenders are brought to each person's attention. Krampus is there just as an ominous reminder.

As the month moves on, all activity is turned toward the culminating two days of Christmas Eve and its following great day. The adults are very busy choosing the tree and preparing its elaborate decorations, including edible sweets in all kinds of shapes strung over its branches. Hundreds of small candles add to its glittering appearance, although they are not lighted except on Christmas Eve and on certain feast days thereafter. The tree is never seen by the younger people until twilight on that Eve, when they are led into the main room to view the beautiful spectacle in its final dazzling form.

But before this exciting moment all the food and gifts are prepared and wrapped, including bundles of food and clothing for the poor, which are delivered on the afternoon of Christmas Eve. Then the Trapps assemble in the chapel to say the rosary together, and at dusk they gather around the Christmas tree, where the Christ Child has been to leave the numerous gifts. Standing before the lighted tree they sing together "Silent Night," after which the youngest member of the family, Johannes, recites the Christmas story as found in St. Luke. Then comes the excitement of opening gifts, among which is found that special gift from the secret giver. After all other curiosities are satisfied there comes the important revelation of the identity of each giver. This invariably entails a round of surprises.

About eight o'clock the Trapps sit down to supper, a fasting meal of carp, vegetables, and fish salad, and an extra special tart which has taken three days to prepare. Soon after they all retire.

An hour before midnight Father Wasner arises, takes a lantern with a burning candle, and singing a song that is never sung except at Christmas ("Hirten Auf Mitternacht") awakens each member, who joins him with a lantern. (Before the death of Baron Georg von Trapp this ceremony was always led by him as head of the household.) And thus with all the Trapps joining in this beautiful old carol they drive into Stowe for the midnight mass, which

is sung by them every year.

Throughout this yuletide season of preparation and on Christmas Day, all activities are joined through music. Every day the Trapps gather to sing their favorite Tyrolean carols and also the many beautiful Christmas songs they have picked up in their travels throughout the world. High on the list of favorites are "The Virgin's Lullaby" from the Tyrol, the Swedish "Nu ar det Jule igen," the lovely Spanish "A la nana nana," and the Czech "Carol of

the Drum." These and many, many others they sing on their Christmas programs in New York and they have recorded these programs. Father Wasner has also collected these neglected carols in book form, published by Pantheon.

Christmas for the Trapps, as for peoples of all nations, is essentially a very personal matter, a time of rejoicing, devotion to one's particular faith, but above all, for them, it is a time of worshiping through music, one of the greatest gifts of God. ▲▲▲



Above: The Trapp home in Vermont.

Below: The Trapp Family Choir gathers for a concert performance.





CURTAIN GOING UP

MARGARET MAXWELL

THE mountains beyond the nearby Delaware River flamed scarlet and yellow and there was a crisp tang of early October in the clear air as thirty-six young men and women from all over the country converged on a large fieldstone house in the small village of Shawnee-on-Delaware, Pennsylvania. Purposefully they climbed the stairs to their rooms on the second and third floors, unpacked their suitcases, shook the wrinkles out of their dresses and suits, and then descended to the first floor rehearsal room. There a fire snapped briskly in the fireplace and a tall, earnest young man waited to greet them. After a brief welcome, he passed out music, signaled the pianist for pitch, gave a quick, incisive down-beat—and the first rehearsal was under way.

Just three weeks later the same thirty-six climbed aboard their special bus and "hit the road" for an all-winter concert tour across most of the United States. In a short space of time they had been transformed almost magically from an inexperienced assortment of young musicians into a tightly knit professional production to be billed as "Festival of Song—A Fred Waring Presentation, Directed by Lara Hoggard." How was the miracle accomplished?

First of all, Dr. Hoggard spent months auditioning singers from

What happens between the first time members of a cast meet and the rising curtain of opening night? Here is the story of one group of talented young musicians who were welded into a professional production within the brief span of three weeks.

coast to coast. He combed topflight music schools, choral organizations, and music teachers' lists. Vocal quality alone was not enough. The applicants had to be able to sight read, exhibit unimpeachable musicianship, and give indication that they would mix well and easily with others. There would be no time to pamper a pouting prima donna in this show. As choral conductor for the Fred Waring Pennsylvanians (on leave of absence this year) and dean of the Waring Choral Workshop, Lara Hoggard was expert at quickly determining the musical talent and personality ratings of those whom he auditioned. He wanted only people who could sing music of all periods and all styles—secular, classical, contemporary — which comprised the Festival program. They would also have to learn to dance, and some must play flute, trumpet, or possibly violin. All the devices of television production from staging and lighting to costuming and choral choreography would be found in the new production.

Now it is not quite accurate to say these young singers who were finally

chosen were totally inexperienced. True, they had not been exposed to the "grind" of a professional touring company, but all were performers in their own right and had appeared as soloists with major orchestras, in leading churches, or in recitals and opera productions. One member, twenty-eight-year-old John Ingram, received his medical degree in 1948, after which he continued his studies at a leading music school, receiving his bachelor's degree in music some three years later while serving on the school's vocal faculty. Practically every member of the group was a scholarship student during college days.

Petite Rosalie Randall, the harpist, looks as though she were a high school freshman. Actually she's twenty-two and has her bachelor's degree from Michigan State. She turned down a further scholarship in order to join the Festival. She's a pupil of that famous harpist Carlos Salzedo.

And so on through the list. Craig Timberlake and Wallace Hornbrook are on leave from Waring's Pennsylvanians. Felisa Conde, ballet

dancer and choreographer for the production, toured with Charles Weidman's dancers for several seasons and was soloist and assistant choreographer with the New York City Center Opera. All in all, nineteen states from Massachusetts to California are represented.

Three husband and wife combinations also appear on the roster. The James Foglesongs come from Charleston, West Va.; the Robert Griffins from Seattle, Wash.; the Robert Wolberts from Stroudsburg, Pa.

Now it is one thing to assemble a lot of top-ranking talent. It is quite another matter to mold it into a smoothly functioning organization. Dr. Hoggard's method is one of persuasion. So intent and earnest is he about the job to be done and so effectively does he project his musical ideas that the heterogeneous assembly was soon talking about "our show." Every waking minute of the three weeks with the exception of Sundays was spent in rehearsal. First, words and music had to be memorized for the twenty-two songs which ranged from that poignant Negro spiritual "Motherless Child" to Benjamin Britten's "Ceremony of Carols" and a choral setting of the Brahms "Liebeslieder."

Not all the numbers were in English, so singers had to have a nodding acquaintance with pronunciation of Latin, German, Hebrew, and French. Then, while still learning words and music, they were whisked away to the town hall auditorium where they practiced dance routines under Felisa Conde's sharp eye. The orchestra section met too. The whole company ate, slept, and rehearsed at Mamwal-amink Lodge on the Waring grounds at Shawnee, and as a trial run during the last week they presented a part of the program for the Shawnee townspeople.

Careful planning and a rigid schedule kept the production from bogging down. Three legal-sized sheets of mimeographed instructions went out to all members of the troupe before their arrival. These contained all sorts of information from railroad and bus schedules proposed tour routes, and costume fitting dates to such personal items as suggested clothing. It was tactfully noted that for rehearsals calling for staging and physical exertion the girls might wear slacks; at all other times—in the dining room,

walks to the post office or village store—they would be inappropriate. The instructions also explained that since the tour would go as far north as Michigan, Wisconsin, and Minnesota, warm winter coats and sweaters would be in order. And, since they would be in Florida, Alabama, Louisiana, and Texas, lightweight clothing was also necessary. A special paragraph cautioned novices about laundry problems on tour, and another reminded them that everybody would have to manage his or her own luggage. "Sopranos and altos have no right to expect tenors and basses to wait on them!" cautioned Lara Hoggard.

As the third week of rehearsals got under way, thermometers outside dropped and snow flurries flecked the expansive lawn. Inside, tension mounted. A few people were still

having difficulty with certain phrases; some anxious dancers with a half-hour of unscheduled time on their hands practiced routines in a corner; the lighting expert frowned over complicated charts. Everybody worried about his own part and about everyone else's too.

A conga line in the hallway didn't necessarily indicate a social diversion; more likely it was a group rehearsing walking off stage. Up in the third-floor sewing room Mildred Hoggard spent long hours designing and sewing costumes for the "Juggler of Notre Dame" sequence, proving that the lot of a conductor's wife is a busy and varied one. Other costumes kept arriving from New York designers and needed last minute adjustments.

Nobody complained and nobody

(Continued on page 35)



Above: An orchestral ensemble meets with Dr. Hoggard, left.



Below: Singers rehearse their dance routines on the lawn.

BMI music corner

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The Best Gift of All

MARGARET ANAVI

Here is a simple, heartwarming story which brings together a music teacher, a Santa Claus, and a large French poodle into a situation which makes everyone want to say "Merry Christmas!"



IT was a brilliant, cold December evening in Manhattan. A pulse of excitement beat along 57th Street as big black cars jammed traffic for blocks and taxis honked in frustration. Light flooded the sidewalk in front of Carnegie Hall and the see-sawings of an orchestra tuning its instruments could be heard as late-comers swept into the lobby, trailing clouds of perfume and glinting with jewels and furs. Here and there a shabby student pushed along, happily clutching a reduced rate ticket that had meant going without dinner.

Within the cavernous depths of the Hall, in a little room smelling of something undefinable but unpleasant, a world-famous conductor threw his usual pre-concert fit. He insulted his dresser, threatened to divorce his wife, and called his manager names in three languages over the telephone. Meantime he studied a score he could have written from memory and affectionately prescribed a remedy for an ulcer-smitten violinist. A critic, also suffering from ulcers, slumped in his aisle seat and wondered why he hadn't stayed on the sports desk.

Quite unnoticed by the hurrying concertgoers, a small woman wearing a sensible tweed coat came out of a darkened side door of the Hall, leading a large, magnificent French poodle on a leash. The dog walked with the condescending air of a lord surveying his estates. He sniffed

the Santa Claus ringing his bell over a crepe paper chimney at the corner while his mistress nearsightedly searched her worn calf bag for a nickel to drop into the waiting kettle.

Crossing the street and walking north, the poodle and his owner soon left the glitter and gaiety behind them. Miss Donnemeyer stopped considerably to allow Duke to examine every lamp post and fire plug and Duke amiably refrained from pulling at the leash. They proceeded slowly toward Central Park while Miss Donnemeyer meditated, as she often did, upon her blessings. She was, she admitted to herself cheerfully, a rather plain woman. Her features were small and her skin was pale. Her hair was a faded blonde color and the most charitable thing one could say about her eyes was that they were blue and kind. She was short and square; she had good teeth and a sudden, rather surprising smile, but no one had ever told her about her smile so she didn't know its charm.

Music Never Inspired Her

As for brains or talent, she felt she had little of either. Her teachers had always told her she was a good student and a poor pianist. Not really bad—she worked too hard for that—but the magic of talent was not in her makeup and she admitted it. She could play all the notes, in strict time, but music never caught fire for her. Her students, like herself, all seemed to lack

the divine spark. They worked very hard—or at least some of them did—and Miss Donnemeyer worked hard whether or not they did but there were never any sensational debuts with Miss Donnemeyer modestly accepting praise while her pupil amazed the world. Her students generally seemed to wind up married—or teaching.

An Honest Appraisal

Miss Donnemeyer did not fool herself or her pupils. In a world of publicity mad, genius-haunted, self-hypnotized talents, Miss Donnemeyer was genuinely liked and trusted by all who knew her. To be healthy, solvent, and respected is a good fate for any human being.

Best of all, she had Duke. True he had cost her more than she had any right to spend and he was a great deal more trouble than he was worth, but Miss Donnemeyer adored him. She even refused prospective students if Duke didn't take to them.

As they came to the entrance to Central Park, Duke began to frisk in anticipation. She always let him off the lead for a run, despite his low tastes in canine companionship. Miss Donnemeyer was frequently embarrassed by Duke's friends but she accepted the fact that the only male in her life would choose his own company and she made the best of it.

Another Santa Claus was beating his cold hands together under a bare
(Continued on page 28)

Margaret Anavi lives in Connecticut. Her articles have frequently appeared in Music Journal.

AUDIO FAIR—1952

LARRY SIMS

"CANNED" music comes dramatically to life through an exciting new recording technique that engineers describe as "stereophonic," "binaural," or "three-dimensional sound." There are professional disputes over what to call it and other details, but nearly everyone acquainted with this revolutionary process agrees that never before has music out of a machine so authentically reproduced an artist's original performance.

It made its debut, under three different brand names, at the 1952 Audio Fair, held from October 29 through November 1 at New York City's Hotel New Yorker in conjunction with the fourth annual convention of the Audio Engineering Society. Among the thousands of electronic instruments and gadgets shown by the Fair's 103 exhibitors, nothing evoked more interest from New York newspapers and lay visitors than "three-dimensional" sound.

The new process operates on the same basic principle that a man uses when he listens through two ears instead of just one. What he hears through his left ear is distinctly different from what he hears through his right one. At a symphony concert, for instance, a ticket-holder with a center aisle seat often listens to the string basses, violas and brass instruments primarily through his right ear while his left is picking up the tympani and violins (depending on how the orchestra is seated on stage). The blending of these two different sets of sound waves within the listener's brain produces a sense of depth, or a "third dimension." Even when the concertgoer closes his eyes, he virtually "feels" the orchestra's presence through these two separate "sound tracks" striking his eardrums simultaneously.

Larry Sims is a member of the New York Herald-Tribune staff.

Binaural sound makes its debut at the Audio Fair. This account explains in non-technical terms how this newest development in tone reproduction works in your own living room or studio.

The new "three-dimensional" sound equipment functions essentially like a pair of human ears. Instead of recording music on a single sound track, it records on two separate tracks and plays back through two loudspeakers or earphones. The listener does not have to face the loudspeakers. A pair of directional microphones, placed at least several feet apart, are necessary in the recording process. Each feeds a different sound track. (In conventional recording systems, several microphones are frequently used, but all of them feed the same sound track.)

Right and Left Track

An untrained ear, listening independently to either a left or a right sound track of a "three-dimensional" recording, probably could not distinguish it from a conventional record. The difference is even hard to detect between a right and left "stereophonic" track of the same sound when either track is heard alone.

But a person listening to a simultaneous play-back of the two tracks has a "three-dimensional" sense of the orchestra's "presence" in the room with him. This is the same feeling experienced by a person sitting with his eyes closed at a live performance. Music from the single sound track of a conventional recorder, where all sound emanates from the same source, seems flat by comparison.

As the name "stereophonic" implies, this new equipment accomplishes with sound approximately the same effect that the stereoscope,

popular in grandmother's day, produced visually. With the stereoscope, the eyes of the viewer look through different panes of glass at two photographs of the same object. The photos are taken from slightly different points of view so that, when seen separately by each eye, they blend into a single picture that gives the object depth or a "third dimension."

An adaptation of this principle is startling movie-goers this fall at New York's Broadway Theater showing of "Cinerama"—the film that adds an extra dimension to both sight and sound. The visual effect of Cinerama is produced by three movie projectors flashing on a huge, semicircular screen. The sound comes from seven speakers—four behind the screen, one at each side of the auditorium and one at the rear. If a character on the left side of the screen speaks, his voice comes from that area. If a plane flies across the screen the roar of the engine follows the image. When an opera chorus or symphony orchestra is pictured, the singers or the instruments sound from the positions they hold on the screen.

Each Cinerama loudspeaker is fed by a separate sound track (seven tracks in all), each of which was originally recorded through a separate microphone. An engineer at the Audio Fair noted it was theoretically possible to record a musical performance simultaneously on hundreds of different sound tracks and play them back through an equal number of loudspeakers. Each additional track would heighten the
(Continued on page 36)



The Singing Christmas Tree

CHRISTMAS trees sparkle, but did you ever hear one sing? Residents of Kenosha, Wisconsin, encountered this phenomenon last winter when the high school *a cappella* and symphonic choirs gave their traditional Christmas program. There on the stage was a green-boughed tree, glittering with red and silver, lighted with candles, and singing carols! The seventy-five choristers glowed as brightly as the tree they formed, pyramided on cleverly designed risers.

The tree idea started when music director Catharine Hargrave began trying to plan a setting for her program. She talked with print shop instructor Harvard Smith, who recalled having seen an account of a Denver school's singing tree. An active member of the Kenosha Kiwanis Club, Smith described the plan to that organization, which promptly decided to make it their special project. The club designed, financed, and built the platforms under his direction, from the first scale model down to the last nail.

The structure had to be sturdy enough to hold the seventy-five chorus members, and at the same time be collapsible and light enough to facilitate easy moving and storage. Smith used an airplane-hollow spar type construction. (He also

Here is a graphic account of the way one music supervisor added visual sparkle to her regular holiday concert program. You will want to clip and save this explanation of how the singing Christmas tree is constructed from tiered risers.

builds and flies glider planes.) Some 300 man-hours went into the project, and most of the work was done on week ends or during the evening, whenever a Kiwanian had a few hours to spare.

The tree consists of seven semi-circular platforms eighteen inches apart in step form, decreasing in size from bottom to top. One choir member stands on the top platform in front of a huge star to form the peak of the Christmas tree.

The top platform is ten and one-half feet from the floor. With the added height of the top choir member, it gives the effect of a sixteen-foot tree. According to Smith, about 300 square feet of plywood, 150 feet of straight lumber, one and one-half gallons of glue and thousands of nails and screws were used in the 600-pound structure, which can support more than ten times its own weight. The designers estimate it will support three and one-half tons with a large margin for safety. As an added safety measure, a metal guard rail is mounted at the rear of the structure. The tree folds up compactly for storage and moving and

when dismantled is ten and one-half feet long, seven feet wide, and eight inches thick. A four-man crew can easily transport and erect it in fifteen minutes, so that it is useable for various community concerts throughout the Christmas season.

Singers stand on the nine levels, arrayed in sparkling red and silver collars over their traditional robes. Each carries a Christmas bough and a candle and the overall effect is one of a brilliantly decorated tree. Special lighting effects also can be worked out for production numbers. The choir mothers were responsible for making the collars, and among the helping Kiwanis members were Harold Maurer, superintendent of schools, and V.A. Bingham, a school board member.

Again this Christmas, when snow sparkles outside the school windows and carols ring through the corridors, students at Kenosha High School will begin talking about their tree, from whose branches seventy-five clear young voices sing the ageless music with its message of peace to men of good will. ▲▲▲

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MUSIC AND LIVING

Carol Master For St. Louis

ALL St. Louis residents know that a lighted candle in the window at Christmas time is an invitation to the red-cloaked carolers to stop and sing. This cheery signal brings them to doors in every neighborhood throughout the metropolitan area, and among the singers is very likely to be one of those responsible for the whole idea, William H. Danforth, chairman of the board of the Ralston Purina Company. Mr. Danforth explains the St. Louis Christmas Carols Association, which every year sends out over one thousand separate groups of carolers, this way:

"More than forty years ago a small group of my friends revived the old custom of meeting to sing Christmas carols. We did this for the sheer pleasure of singing. We would bring Christmas joy to other friends by singing outside their homes. We had no particular plan or organization; we simply set out on Christmas Eve and sang to anyone who cared to share with us the glorious songs of the season.

"Others joined us in caroling. The idea really 'caught fire,' and in 1911 we formed the St. Louis Christmas Carols Association. Last year 40,000 people from schools and churches in the area participated."

While emphasis has never been placed on collecting money, many friends and neighbors began offering the carolers donations to make Christmas brighter for the poor children and for the sick and aged. The 1951 contributions of more than \$25,000 were shared by 53 children's welfare agencies.

Much of the success of the St. Louis project is the result of the fact that leaders have wisely made no attempt to fuse the groups of singers. Catholic churches, Protestant churches, youth groups, the public schools, Lutheran and Catholic parochial schools all contribute their own carolers. Special organizations—the Boy Scouts, the Girl Scouts, the Salvation Army, the YM and

YWCA, and neighborhood and industrial units—register with the association and are assigned their caroling territory.

As president and executive secretary of the St. Louis Association, William H. Danforth must see that carolers are provided for every section of the city, block by block. In addition, arrangements are made for the singers to make noontime appearances at all hotels, restaurants, department store tea rooms, railroad stations, and similar places the week

before Christmas. Upon special request, they also sing in state and private institutions and hospitals. Each year the Christmas season is opened by a group who call on the mayor and sing carols in his honor. Carol books and song sheets are made available to any group requesting them. Indeed, the St. Louis Association has become so convinced of the value of carol singing that it generously passes along detailed information to communities all over the country which request help.

William H. Danforth





Christmas Birthday

ARTHUR HENDERSON

THE hundreds of thousands of theatre-goers who will line Rockefeller Center pavements in New York almost daily this yuletide waiting to see Radio City Music Hall's celebrated Christmas program may not realize they are participating in a rather special occasion in the history of the world's largest theatre. This year the huge crowds will be helping the Music Hall celebrate its twentieth anniversary—twenty years of bringing motion pictures, music, and the dance to more than seven million persons annually!

The Christmas season seems to have set the tone for shows at the Music Hall. The theatre opened on December 27, 1932 with a sumptuous holiday stage program on which music and dance were featured.

This year "The Nativity" will be presented for the twentieth consecutive season, with its reverent pageantry and carols by soloists, choral ensemble, symphony orchestra, and organ—a company of more than one hundred performers—plus a new holiday stage show and movie. The giant auditorium and towering

foyer will be decked with holly, mistletoe, pine, and Christmas trees. Out-of-town visitors and New Yorkers will rub elbows.

Ticket requests for the Music Hall Christmas show begin coming in thick and fast as early as August each year, and from all over the nation. This is the time when the Music Hall staff of nearly six hundred persons does some of its hardest work. Early in the fall, Producers Leon Leonidoff and Russell Markert, designers, music directors, composers, and arrangers put their heads together to plan for the big holiday stage show. A Christmas screen attraction has been booked after trips to Hollywood by Music Hall executives and special screenings backstage of new film product. Late in November actual rehearsals start; early in December the show opens, and by the time Christmas week arrives, with five stage shows daily, things are really humming—for Rockettes, orchestra, ballerinas, choristers, and ushers.

"The Nativity" production itself lasts but nine minutes, or the usual length of an overture on the theatre's regular bill, but for the public there's more to Christmas at the thronged

playhouse than even this movingly beautiful pageant.

The playhouse itself is something of a paradox. Although it is the world's largest theatre, the auditorium is so constructed as to give the feeling of warmth and intimacy. It's called "The Showplace of the Nation," yet it's strictly a "family theatre" in policy. But what probably makes the Music Hall unique among theatres is its happy ability, under the guidance of Russell V. Downing, managing director, to bring the finest of music and dance to the average man without making him squirm at being improved, and to blend splendor and spectacle with the quiet, the dignity, the informality of homelike atmosphere. Of course music has been and remains "the thing" at the Music Hall.

In view of the infiltration of "serious" music, via phonograph, radio, television, and active musical participation in the public schools and in summer music camps for the young, it does not seem possible that not long ago—not long before the Music Hall opened its doors to a more than slightly suspicious Manhattan—there was much heated de-

(Continued on page 33)

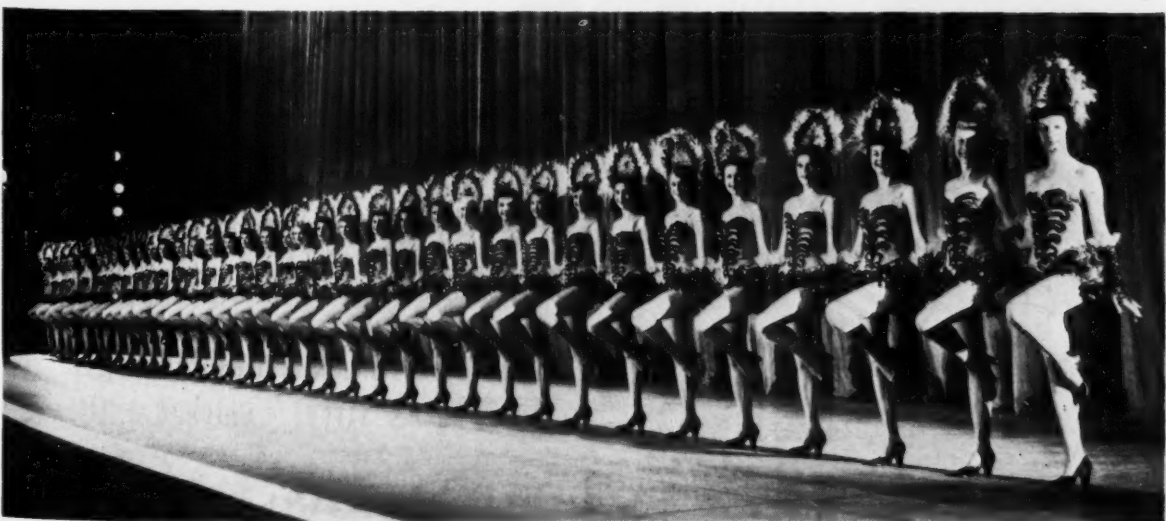
Arthur Henderson is a free-lance writer living in New York City.



Above: Raymond Paige rehearses the Radio City Orchestra.



The Men's Glee Club and, at right, a women's ensemble. Below are the famous Rockettes.





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VIEWPOINTS ON Music Therapy



The National Association for Music Therapy held its third annual convention in Topeka, Kansas, October 30-November 1. Although one of the youngest, NAMT is rapidly becoming recognized among the ever-growing number of music associations concerned with the study and development of music in American life.

It is interesting to note that music therapy is now concerned with the tuberculous patient, the polio patient, and the patient undergoing surgery as well as with the already well established areas which include the deaf, the psychotic, the blind, and the spastic groups.

The short excerpts presented below are from papers read at the convention. The final one is part of retiring president Esther Goetz Gilliland's address outlining the accomplishments and future plans of NAMT. The newly elected president is Dr. E. Thayer Gaston, Professor of Music Education at the University of Kansas.

Mrs. Gilliland continues as editor of THE BULLETIN, the association's official publication. Offices are located at 64 East Van Buren, Chicago 5, Ill.

—Editor.

"Out of the injured brain comes the sudden, clear concept of music."

MARTIN F. PALMER, Sc. D., DIRECTOR, INSTITUTE OF LOGOPEDICS, WICHITA, KANSAS.

THE assumption can be made more often than not, when one of these severely handicapped children (cerebral palsy patients) is seen, that the areas of the brain subserving perception of music are as normal as yours or mine.

Out of the muddle then of the failure of integrative concepts of the injured brain comes the sudden clear concept of music. Obviously this handicapped child must receive

great enjoyment in life from this. But further, can the effect be used to clarify other concepts in language? It is our opinion that such transferring effects do take place.

It is the policy of the Institute to admit only those cases showing reasonable expectation of improvement. Where cases are not admitted for clinical work, an extensive home program that has been in successful use over many years is advised. Among other items on this program is the advice to the parents to expose their child to music constantly. Parents are instructed to have the radio working, the television set tuned to musical programs, and to sing to their child. This is carried on routinely for at least three months, and the child is then re-examined. In many instances, a child who has shown little or no linguistic comprehension, and has uttered no meaningful word, begins to talk towards the latter part of the three months' period. The effect may simply be one of reduction of the emotional effects of the customary frustration suffered by silent and confused children, or it may be a definite neurophysiological change. The important thing is that this child may now have some chance for clinical improvement whereas as he had nothing but custodial placement ahead of him without this approach.

"Music in the dental clinic . . . lessens the sounds so familiar to all."

B. A. COCKRELL, M.D., MANAGER, MEMPHIS VETERANS ADMINISTRATION HOSPITAL.

BACKGROUND music may be used for those cases who do not dislike music. It is always secondary to

some other activity. In a hospital such as ours such music will accompany meals, painful procedures, calisthenics and work, which with tuberculosis patients is limited to occupational therapy. Painful procedures include minor surgery and major surgery where a local or spinal anaesthesia is used. It includes visits to the dental clinic where the so-called painless dentistry is close to accomplishment, with the use of the proper type of music. The objective of music in the dental clinic is primarily one of relaxing tension and lessening the sounds so familiar to all who visit a dentist—and which most of us dread. It is of especial value when a general anaesthetic is required. It also provides a pleasant atmosphere for patients and an avenue for discussion with staff personnel on music or other subjects.

The use of music as a therapeutic measure in the treatment of tuberculosis is still new and not yet properly evaluated. However, it appears certain that if music is to become a therapeutic measure here it must be administered on a highly selective and individualistic basis. It will vary with the mood of the patient, with weather conditions, with age, training, nationality, religion, and home background. It will be influenced by personality, by thinking habits and by contemporary conditions such as war, disaster, great emotional upheavals, love, and peace. To hope to attain any success in the use of music as a therapeutic measure, the musical tastes of each patient must be determined and followed.

Recently radio head sets have been built into dental chair head rests and can be used either for radio broadcasts or for recordings. Selector

switches give the dentist control of the type of music to be used in each individual case, and in the various types of procedures. Such music should be at a loud level during drilling or chiseling but more on the quiet and soothing side for other procedures.

"Simple melodies . . . have the greatest effect."

MAXIM POLLAC, M.D., CHIEF, TUBERCULOSIS SERVICE, MEMPHIS VETERANS ADMINISTRATION HOSPITAL.

In the emotional restoration of our patients the music therapist and the recreational technician play important roles because of the universal appeal of music. . . . I am sure that most of our patients would be greatly benefited by a little more music appreciation than they generally possess, and the hospital offers a splendid opportunity to impart it to them. In saying this, I do not think of classical or "high brow" music. The majority of our patients have a simple taste in all their physical and emotional requirements. They enjoy plain food and plain clothing, a modest car, and unsophisticated music and art. It is this group whose needs we have to fill foremost and first of all. Simple melodies with their uncomplicated moods will have the greatest effect on them.

A patient so attuned that he will turn to his banjo, mandolin, or guitar, or the humming of a song—and never mind the tune he carries—when under emotional strain, has a remedy in his hands which is far more effective than any the doctor can prescribe.

"Proper use of sedative music . . . reduces the need for chemical sedation."

WAYNE W. RUPPENTHAL, DIRECTOR, PSYCHIATRIC MUSIC THERAPY, TOPEKA STATE HOSPITAL.

The hospital radio station should be under the direction and supervision of the Music Therapy Section because the greater portion of its programming will be music. . . . Our system has been in operation for two and a half years. Essentially we have three record changers, each feeding a specific type of music to its own amplifier. The output of each amplifier goes to a number of plugs on a switchboard that resem-

bles a telephone switchboard with rows of jacks. Each of these is connected by wires to a speaker in a ward, insulin treatment room, dining room, or patients' shop area. Thus any of the three types of music can be sent to any of the hospital speakers by merely inserting the proper plug in the proper jack.

We talk the ward picture over with the ward doctor and attempt to program to meet specific ward needs. If patients are to engage in some activity of a physical nature, rhythmic music will help get them into action. If the activity is a quiet one such as an art class, a sewing group, or some other activity requiring minimum physical exertion and maximum concentration, then quiet, non-rhythmic, sedative music should be used. Our third type is in a class between the extremely sedative and the highly rhythmic type and is used as a general purpose program—meal times, unstructured hours on the wards, insulin treatment rooms after patients are in coma as a measure of relaxation for the staff before the pressure is on again during the waking period.

Proper use of sedative music at bedtime reduces the need for chemical sedation. The aides on our most disturbed wards are among our best customers. An error in programming will generally result in a phone call within fifteen minutes to let us know that their program didn't come on schedule.

"Music is essential order from within."

AUSTIN DESLAURIERS, PH.D., CHIEF OF PSYCHOLOGY, TOPEKA STATE HOSPITAL.

Music is essential order from within. It is not a discrete and haphazard sequence of sounds but its very structure requires that whatever it expresses be expressed through order and organization. Stated differently, music is a medium which by its very structural requirements allows feelings to be expressed always in a rational way. And the more genuine and authentic the feelings to be expressed in music, the more stringent become its intrinsic requirements of order and organization; its rationality. This cannot be said, it seems to me, of other artistic or activity media; this is a unique quality of music.

Because it has such quality, music

offers itself then as an ideal means of reaching into what is most human in the life of the mentally ill: the expression of his feelings, of his conflicting affects, of his conflicting needs, in a rational, orderly, and organized way. Music traps the individual into letting himself be carried by the affective and human qualities expressed in music through order and rationality. Exposed to such an experience, the mentally ill patient has the opportunity to let flow from himself what he cherishes most and what he is most afraid to lose and to derive gratification from this in an atmosphere of order, of organization, of rationality. This is the good habit that the patient must acquire, a habit of reason, and that is an essential feature of our psychiatric therapy with patients.

"The patients assigned to me had failed to respond to all other treatments."

EDWINA EUSTIS, CONCERT ARTIST AND DIRECTOR, SPECIAL PROJECTS, MUSICIANS EMERGENCY FUND.

ALTHOUGH I had sung in hospitals for six years, in this country and overseas, when I accepted responsibility for a project in music therapy at the Pilgrim State Hospital I was deeply concerned over my own ability to handle it. When I had sung previously, it was but rarely more than once for the same patients, and the fact that it was something different and novel may have contributed heavily to success. Now I was to see the same patients three times a week and administer big doses of music. The patients assigned to me had failed to respond to all other treatments. Having once been reached through music, how could they be held? During the first month the thought came several times that some night I would surely dream that I was a patient in the hospital and would probably be very frightened by the other patients and tearing at the bars and doors to get out. Well, a night came that brought just that dream. I was a patient in a mental hospital. It was very distinct and real. But I wasn't frightened or desperate to be free of the bars and locked wards. I was utterly desolate. Do you know why? Because it seemed that I had ceased to be loved by anyone. I can only remember thinking of each member of my family and of each close

friend, and of believing that everyone of them had deserted me. The depths of desolation were such that it took hours to recover from the effects of the dream. When I finally did, this great truth was clear: To be loved must be an absolute fundamental need of all patients.

So I pass this on to all who would be music therapists—volunteers and professionals. You can be the most gifted and best equipped musician in the world, and you can have each and every qualification, but they will avail little if you have not love.

"We have a 'mystery melody' program"

LUELLA M. HILL, CHIEF OF RECREATION, VETERANS ADMINISTRATION HOSPITAL, WAUKESHA, WISCONSIN.

The majority of tuberculous patients are listeners or passive participants. Therefore, programs are planned accordingly. For the patient on strict bed rest we conduct passive programs.

Visiting performers, such as strolling musicians, singers, four or five piece orchestras, string music and piano are featured. Our piano is on a dolly and easily transported from room to room.

Selected commercial radio programs, including a local one on Saturday mornings are tuned in. These programs consist of request record numbers, special wire recordings made at the local studio, and a personality sketch of a patient.

We have a "mystery melody" program over the earphone system. A volunteer organist plays the organ in the auditorium and a member of the recreation staff emcees the program in the wards. The emcee and the patients guessing the tunes communicate with the organist through the hospital radio system.

The Class 5, 6, and 7 tuberculous patients conduct a disc jockey program of requests. Complete listings of all records are mimeographed and passed out to each patient. Request blanks are also furnished. This program is broadcast over our hospital radio twice a week.

Slumber music is played the first half hour of the afternoon rest period. It is relaxing and soothing. The Musicians Union, through their recording fund, furnish professional musicians for ward and auditorium

(Continued on page 44)

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For Better Sound



RAY BERRY

This is Part Two of Mr. Berry's article on acoustics. Part One appeared in last month's issue.

IN the concert hall the primary purpose is to provide the best possible acoustical conditions for the performance and projection of sound. This also applies to school and other auditoriums. Music must have liveness, crispness, richness, definition, sufficient volume.

The traditional concert hall was rectangular, with large areas of wood paneling and usually a deeply coffered ceiling. The tone produced in such rooms has a full, singing quality which is frequently lacking in contemporary halls with acoustically contoured ceilings and fan-shaped seating plans. To a large extent the latter plan grew from visual considerations and an effort to achieve economy of volume per person.

This design has been given some endorsement by acousticians, who have adapted it to reinforce reflections of sound from the walls and ceiling down to where audiences sit. This directing of first reflections of sound waves can increase the sharpness and definition of musical tone, and if the path of the waves is not too great it can increase loudness without producing any disturbing echoes. A layman's typical response in this kind of hall is that sound is crisp, distinct, and loud, but that there is something lacking in fullness and blending of tone.

Regarding halls with poor acoustical qualities the first question should be: Is the trouble *within* the room or *between* rooms? If the trouble lies within the room, judicious use of commercial acoustical absorbents will usually improve the situation, and major (and costly) structural changes need not be resorted to. It is true that too much

acoustical absorbent material, applied indiscriminately, will kill all reverberation and make performance of music extremely difficult because of the adverse acoustical properties, their action and effect upon the performer.

In planning the acoustics of a concert hall, the type of product used is important, since different types of materials absorb high and low frequency sounds.¹

If music is to be transmitted throughout a room with the same character and timbre as at its source, the *balance* of sound throughout the entire audible frequency range must be maintained. As mentioned last month, most commercial acoustical absorbents gobble up the high frequencies at a far greater rate than the low, and therefore produce a poor balance in sound projection to the listener.

Sound Between Rooms

The other acoustics problem—transmission of sound between rooms—is more difficult to overcome and correct, and discussion of it is almost impossible without becoming highly technical. The difficulty here is the fact that only weight stops noise. Sound passes from one room to another by vibration through walls.

In all buildings where speech and music are heard, noise from outside is often a major problem. Traffic sounds and the like frequently make speakers and softer passages of music all but inaudible. The importance of excluding all unwanted sound from outside is obvious, and ways of

accomplishing this are known to and used by architects, acousticians, and builders.

An interesting booklet prepared under the supervision of the chief acoustician of The Celotex Corporation provides a detailed, readable, down-to-earth discussion of sound and how it works under almost any condition.²

If this discussion is to be kept at the non-technical level there is not much more to be stated about the performance of sound, and very little more that could be written generally about acoustics and music in performance, for specialized uses. The main point is that *the relation between acoustics and music is of utmost importance to all musicians*; that musicians must not only become more knowing about acoustics but be able to put this knowledge to practical use.

How can this be accomplished? First, we must make a study of the subject. When we know "what makes the wheels go round" the battle is half won.

Second, when we have secured a foundation of real knowledge it should be put to use. But how? Choral and orchestral conductors should get out into the areas where the listeners sit, in order to judge accurately the performance of sound in proper distance perspective. Since this is something which will probably be done in rehearsal, it should be borne in mind that precisely the same acoustical conditions will not be present when the hall is full at concert time. But at least it will furnish a fairly sure basis for judgment on many things.

The solo vocal or instrumental performer has a more difficult task, for he obviously cannot become performer and auditor simultaneously. He can, however, make fine use of a good tape recorder, with stereophonic microphone pickup if possible. Anyone who uses recording for study purposes recognizes not only its great value but its ability to be embarrassing.

Right here it should be understood that a microphone is like one
(Continued on page 34)

¹ Those interested in these differences in absorption rates should obtain a copy of the pamphlet *Sound Absorption Coefficients of Architectural Acoustical Materials*, published as Bulletin XIII, 1951, by the Acoustical Materials Association, 59 East 55th Street, New York 19, N. Y. Free.

² Hale J. Sabine, *Less Noise—Better Hearing*. The Celotex Corporation, 120 South La Salle Street, Chicago 3, Illinois. Free.

A Modern Bethlehem Story

ROLLAND R. TRUITT

BETHLEHEM is astir these days just as was its counterpart some twenty centuries ago. There's a song in the air and a special spirit abroad, the spirit of Christmas. An event is about to take place that affects the lives of all friends and neighbors in the Tri-Village areas of Delmar, Elsmere, and Slingerlands which comprise practically the entire Town of Bethlehem on the outskirts of Albany, New York. It is the annual Christmas Festival.

All of us here at Bethlehem Central High School feel strongly about this festival, now in its eleventh year. Oh yes, many schools and communities hold festivals at this season, but we believe ours is an extra-special one. Of course we have a fine program, but it isn't just a series of choral numbers and tableaux which, although colorful and inspirational, end with the last note of the concert. Our Christmas festival is characterized by gifts such as the Wise Men brought to the manger. The term "White Christmas," long familiar to churchgoers as a ceremony of giving, has been translated into community terms. People of the Tri-Village area feel that their Christmas would not be complete without sharing their goods with those less fortunate at home and abroad. It is a real sharing in which the school is proud to have a part, musically and otherwise. Here is how it came about.

Back in 1942, during World War II, a group of us got together at the home of Mrs. Sidney L. Smith. Mrs. Smith was then chairman of the music committee for the Delmar Progress club, and we wanted to en-

list her aid in making the school's annual Christmas concert a community endeavor. From that point on "Danny" Smith, as she's affectionately known, has been general chairman and a real inspiration. The whole project snowballed, and everybody wanted to help. A central committee to act as a governing body was formed. A husband and wife from each of the area churches (including Methodist, Reformed, Episcopal, and Catholic) and representatives of the Bethlehem Central High School served on this policy committee, to which other committees were responsible. The roster of participating groups and individuals today reads almost like the local telephone directory, with more than seven hundred members of the community taking part. Musical groups which act as the backbone of the production include the high school orchestra, the junior high boys' choir, the junior high girls' choir, the senior high *a cappella* choir, the Delmar Men's Orchestra, the Brahms Choral society (composed of women singers in the three villages), and the Bethlehem Choral. The last-mentioned organization consists of picked voices from area church choirs and from the community at large.

Musically the program differs each year, with a special theme always centering around the Bethlehem story. The choral and orchestral ensembles present varied selections. There is a skit about the home, the family, and the deeply-rooted American Christmas traditions and customs. There is a Santa Claus too, for young and old. Then the climax is reached with the White Christmas and the pageant of the Christ-

(Continued on page 30)



Roland R. Truitt is supervisor of music at Bethlehem, N. Y., Central High School.

CHURCH TALK

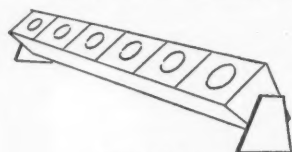
Christmas Concert and Pageant Lighting An Easy Choral Introit Carol Descants

CHRISTMAS music and more Christmas music! By now your choir programs are completely planned, your group is spending long hours in rehearsal, soloists are polishing their parts, and you have the pageant costumes, the White Gift program, and the Christmas Eve carol service well in hand. But have you had a good talk with the electrician, that important man who will be responsible for lighting the pageant or choir program?

Too often the matter of lighting is pushed aside until the last frantic rehearsal by directors who meticulously drill their groups to enunciate the final t of "Silent Night," or who exhaust everybody in the effort to achieve a hushed pianissimo tone in the "Virgin's Slumber Song." They never realize that the whole magic effect of "Silent Night" can be dispelled if the organist's light glares out into the congregation like a neon sign, and that no baby was ever lulled to sleep with bright lights shining overhead.

Lighting need not be complicated to be effective. It can add to the simplest carol service in the smallest sanctuary, without being overdone or garish. But it does need planning ahead of time, and electricians as well as singers need rehearsal.

A plain neutral backdrop behind the choir may be effectively lighted by strip lighting at the bottom of the drape. All this involves is a row of regularly spaced lights similar to the footlights of an ordinary stage.



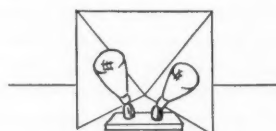
Strip Lights

Ideally, they should be arranged in a three-color sequence of blue, red, amber, blue, red, amber, and so on and wired in three separate circuits with separate dimmers so that by dimming down one circuit and bringing up another the color of the background may be changed. How-

ever, even a single-color set of lights at the back can be effective in a formal church setting. Floodlights or "Olivettes" can also be used in place of regular strip lights, but several of them are required to provide smooth lighting on the backdrop and to allow for color changes.

Silhouetted against a deep blue background for example, the choir will gain an atmospheric setting for a quiet lullaby-type song.

To frontlight your group you can use the larger type spotlight mounted either on the balcony front or elsewhere in front of the choir. Of course if you are on a regular stage, the regular combination of spots, overhead "border" lights, and footlights is available.



Substitute Footlights

For a chancel setting or a stage without footlights, two R-40 reflector floodlight lamps with swivel sockets can substitute. These little spotlights give an unusual effect when used alone or for low level fill light on a fully lit stage. Be sure to build a little box around them to shield the audience from the glare in case there is no footlight trough.

Backdrop lighting and special spots make an effective pageant setting with a minimum of moveable scenery. A change in the backdrop color gives the illusion of a new setting. For the crèche scene use deep blue lighting with a white light shining from the manger into Mary's face. But watch out—experiment to be sure that the concealed light does not bring out harsh angles or planes on the face. A poorly placed light can distort the regular features of a Madonna into a grotesque mask.

For a regular concert you will want to light your various soloists. The familiar spotlight is standard equipment, but a baby spot is ef-

fective for lighting a soloist for very dark sequences in which the choir is subordinate. Care should be taken that the spot does not spill over on the backdrop.

If you are planning a simple candlelight carol service, try to have individual electric torch candles for your singers to hold. They not only provide a more even light but also eliminate a real fire hazard. If you must use wax candles, make sure they are the driplless kind. Provide for some sort of protector at the base of the candle too. A square of ordinary white cardboard fitted around the bottom of the candle protects the hands from hot wax and also saves cleaning bills on choir gowns and carpets.

Above all, remember that the audience's reaction to any service is visual as well as aural. You should think through the appearance of the choir just as carefully as you consider the music they sing. Don't try for too many changes in lighting effects. This becomes distracting. Be sure that the transition is made slowly and smoothly. An abrupt switch from dim blue to bright white lighting has a jarring effect on an audience.

Even if yours is not a liturgical church, most congregations enjoy a choral introit for special services. The traditional three-part round "Dona Nobis Pacem" is simple enough to be learned quickly. Divide the choir into three equal mixed groups, or if you are fortunate enough to have three choirs, assign one to each part. Sung unaccompanied from the back of the church just prior to the processional hymn, this number can set the atmosphere for your Christmas carol service.

"The First Noel" is a beautiful carol, but by the time you have sung all six verses it's apt to get monotonous. Try using a simple soprano descant on verses three and five. If your audience is unusually small, have the rest of the choir sing the

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melody against the soprano descant so the congregation doesn't feel stranded. Or have the congregation and choir sing in unison while the organist plays a descant arrangement. There are a number of effective descants available for well-known carols. Used judiciously, they offer a pleasing variety to old familiar Christmas songs ▲▲▲

OUR COMPOSERS

STRIVING for perfection is a typical trait of genius, but some composers have carried it pretty far. Brahms is said to have rejected about three-quarters of his output as unworthy to bear the Brahms name. Mrs. MacDowell rescued "To a Wild Rose" from her husband's wastebasket.

But it was Paul Dukas who carried the perfectionist ideal to its final limit. After composing *The Apprentice Sorcerer*, *La Peri*, and other works in various forms, Dukas became increasingly dissatisfied with his work. Each piece he wrote, he revised and rewrote, revamped and polished, but nothing ever seemed good enough to him to be performed and published. During the last years of his life, he frequently played works for friends, who called them the greatest music written in France in the twentieth century.

But Dukas was never satisfied. A few weeks before his death, knowing he would never reach his ideal of perfection, he took his stack of manuscripts into his garden and carefully burned every one.

Although Sibelius' music ranks among the most popular of the moderns, he receives no royalties from the United States. Seems that Finland was a Russian grand duchy before the Bolshevik revolution, and the United States never has had a copyright agreement with Russia or its territories. On the other hand, Russian composer Shostakovich gets around the problem neatly by leaving the various parts of his orchestral scores in manuscript. These are rented by various American orchestras and bring a sizable stack of rubles for the Soviet musician.

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THE BEST GIFT

(Continued from page 13)

tree just outside the park. There were no coins in his collection pot so Miss Donnemeyer began to search her bag again. She made a comfortable living but she really had no extra nickels to give away. Still, Christmas and Santa and poor children and all that, surely she had one more—but she had not. While she investigated the somewhat complicated depths of her pocketbook, Duke, impatient, started forward and slipped the end of the leash from her hand. He was bouncing down the steps into the Park before she knew he was gone. Starting after him, Miss Donnemeyer was paralyzed by a cry of pain almost human and the sound of a vicious snarl. She simply couldn't move. She looked desperately toward the Santa Claus, the only other person in sight but Santa was no longer there. He was hobbling quickly but awkwardly down the cement steps. Movement returned to Miss Donnemeyer and she followed him, terrified.

Duke was fighting soundlessly and valiantly, trying to make up in speed and pluck what he lacked in weight and experience. A big white dog, with foreshortened, powerful jaws had him hard pressed. Santa had been hopping about, trying to get a hold on one or the other dog. As Duke went down, he ran in and grabbed the white dog. With a sure hand, he pruned apart the animals' jaws, lifted him high in the air and threw him into the bushes. Then he scooped Duke up in his arms and limped up the steps. Miss Donnemeyer followed him, whimpering as she saw how weakly Duke's head bobbed over his arm.

"Now, Miss," Santa said, turning to face her at the top of the steps, "take it easy. Where do you live? We'll carry your dog there and I'll have him fixed up in a jiffy. I'm used to dogs. Nothing but a bad gash in his throat. He'll be all right."

Santa and Duke

Miss Donnemeyer could only point but Santa seemed to understand her. He started across the street, ignoring the traffic at Columbus Circle, his face bent seriously above the dog in his arms. Miss

Donnemeyer scurried after him helplessly.

Perhaps a few of the hundreds of people crowding out on the sidewalk during intermission at Carnegie Hall thought it strange to see a Santa Claus carrying a limp, battered dog in his arms while a distracted little woman fluttered after him, but for the most part they were ignored. Miss Donnemeyer dived into the inconspicuous doorway at the side of the main entrance and led the way to the ancient elevator. They rushed down the hallway on the upper floor and Miss Donnemeyer fumbled for her key as the first mighty chords of Beethoven's Fifth Symphony echoed faintly up the elevator shaft.

"Get me hot water, old rags or sheets, newspapers, scissors, and a needle and some white thread. And a candle to wax the thread and some whiskey!" Santa rattled out orders as he strode confidently into Miss Donnemeyer's apartment and laid Duke down gently on the closed top of the grand piano. His tone was so peremptory that Miss Donnemeyer couldn't think of disobeying.

"I—I haven't got any whiskey!" she faltered, pulling out drawers in search of sheets.

"Neighbors!" Santa suggested briefly, lifting Duke onto a pad of newspapers. Miss Donnemeyer hurried out to borrow some whiskey from the astounded baritone who lived next door. She came back to find Santa, minus his false beard and tasseled cap, bending calmly above the dog sewing up the long slash in his neck. Duke accepted the surgery stoically, occasionally licking the hand of the "surgeon" as if to reassure him that he understood what was going on and was resigned to it.

Using the whiskey both externally and internally on the dog, Santa neatly tucked the ends of a bandage in and lifted his patient to the floor. Duke choked on the liquor, shook his head a few times and trotted out to the kitchenette to take a noisy drink of water from his dish. Then he came back to the studio and heaved himself up on the couch. Giving his mistress and his savior a severe look, he curled up for a restorative nap. Aside from the bandage around his neck and a few cuts and bruises here and there, he was obviously in pretty good shape.

Miss Donnemeyer was so relieved she sat down on her Queen Anne chair and had a good, unashamed cry.

"That's the ticket—cry it out! Dog's going to be fine, you know. Good dog! Brave lad. Hadn't the sense to run. Whole trouble." Santa offered tissues to Miss Donnemeyer without embarrassing her with a direct look. She accepted the tissues and blew her nose energetically.

Tea for Two

By the time she had regained her customary composure, Santa was busy in the kitchenette. Miss Donnemeyer went to see what in the world he could be doing. "Cup of tea. Best thing in the world for you!" he offered, bending down to find the sugar stowed away on the shelf under the sink. He seemed to know by a sixth sense where things were and Miss Donnemeyer wandered back to the studio to have a look at Duke as if it were the most natural thing in the world to have a perfectly strange man making her a cup of tea.

The tea was scalding and strong and rather more sweet than she customarily took it. She was economical by nature and was apt to deprive herself of things from habit.

"Name's Gladstone," Santa said gruffly. Miss Donnemeyer sipped her tea and took a good look at him for the first time. He was tall and rather military looking as he sat stiffly on the couch beside Duke. His mustache appeared to be his own and not a part of his costume. His eyes were small chips of Arctic ice and his thick grey hair had been brushed until it shone like blued steel. He was not a conventionally handsome man but Miss Donnemeyer found him impressive, even in the baggy red suit.

"How do you do!" she murmured.

Mr. Gladstone bowed formally and cocked a bushy eyebrow at her. After some thought, Miss Donnemeyer realized that he did not know her name. "I'm Elissa," she ventured. The last person who had called her by her first name had been dead for ten years, yet it did not seem odd to her to give this man the name that belonged to her childhood and her intimate family.

"I suppose I should get back to that blasted collection station," Mr.

Gladstone mentioned good humor-
edly, without moving.

"You didn't have any money any-
way," Miss Donnemeyer observed.

"No," Mr. Gladstone agreed, "and
standing all those hours was playing
hob with this leg of mine. It's still
full of shrapnel, you know. Almost
lost it to Jerry."

Miss Donnemeyer looked con-
fused. "War," Mr. Gladstone ex-
plained. "Both wars and the same
leg both times. Grudge against it."
He smiled at her as if he had made
a joke and Miss Donnemeyer smiled
back without seeing what could be
funny.

"You're not an American, are
you?" she asked politely.

"Canadian. Rancher — or was.
Lost my ranch. Down and out, you
might say. Too old, they tell me.
Came here to see my son and have
to earn my way back. Couldn't ask
the boy, you know."

"Of course not," Miss Donne-
meyer assented vaguely. "Your
wife—?"

"Dead, poor girl." Mr. Gladstone
stirred his tea vigorously.

"Oh! I'm sorry," Miss Donne-
meyer whispered. Duke stirred in
his sleep and moved so as to lean
his head against Mr. Gladstone's
side. Heaving a great sigh, he
thumped his insignificant tail a few
times and began to snore. Miss
Donnemeyer had to smile at him.
She felt eyes on her face and glanced
quickly at her visitor. He was look-
ing at her in a fashion that brought
color flooding her cheeks. There
could be no mistaking his expres-
sion; it was one of genuine admira-
tion.

A Charming Smile

"I'm—I'm very plain," she said
nervously and irrationally.

"Perhaps," he answered, "but
what a fetching smile, my dear!
Quite stunning, you know."

She blushed so hard she had to
giggle. That made matters worse.
Mr. Gladstone leaned forward to see
her better and she found she was
gazing directly into his eyes. "If I
had the ranch still," he said, "I'd
pick you up, Ma'am, and take you
back with me!"

His tone was so sincere and there
was something so simply honest
about the man that Miss Donne-



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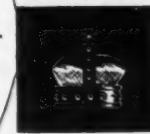
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tested tips

for school music supervisors
by PHIL GRANT

known for his Clinics at Music Educator Conferences and Music Festivals, percussion artist with The Goldman Band, Educational Director of The Fred. Gretsch Mfg. Co., formerly a Music Supervisor and member of the Pittsburgh Symphony Orchestra.

HELLO: It's been my privilege to talk face to face with many of you at my Clinics, during conventions and on my many special trips to schools. I'd like to continue our conversations here, in my column, and especially, to pass along any helpful, school-tested tips towards better playing and teaching I think worth your hearing about.



FOR EXAMPLE, tuning of the bass drum is one of the most debatable subjects that any two supervisors can discuss—and often do. I've heard one group advance the theory that the drum should be tuned to "G." I'll join the fray by saying that this is actually erroneous since various size (diameter) bass drums will produce different sounds on this note. Then, too, a definite pitch is to be avoided in a bass drum. To assure this, the two heads should be tensioned differently. Naturally, a separate tension bass drum (where each head can be tensioned individually) is very much desired. The head opposite the batter head should be tensioned looser than the batter head, but both heads should be loose enough so that a low, booming sound is achieved.

Did you know that the single stroke roll, which is the basis of all snare drumming, is also one of the best exercises to develop coordination and control? Too often little or no emphasis is placed on this rudiment, executed by a succession of strokes made with alternate hands, whereas it should be practiced *more* than the long roll or other rudiments. As in the other rudiments, the single stroke roll should be practiced slowly with increasing speed to a comfortable tempo, returning again to the original slow movement. Try giving it proper importance and watch the results!

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(ADV.)

meyer heard herself answering, "I wish you still had a ranch, then!"

They were both startled, and sat back to catch their breath, not looking at each other. Down the hall, an uncertain soprano was cheerfully murdering Mozart. A piano experimented tinklingly from the floor below. Like the thunder of the tides, a distant echo of the symphony roared to a close beneath them. They heard applause as in a dream and a lone automobile horn fluted incongruously. Duke snored comfortably.

"I know of a job," Miss Donnemeyer told her tea cup slowly. "They want an extra salesman down the street in a music store. You wouldn't have to stand up all the time and they want someone—someone distinguished! You'd have to learn about pianos but I could teach you that. I think they would very much like to hire someone like you. The owner's daughter was once my pupil."

Mr. Gladstone protested, "But, dear lady, I couldn't—"

With the quiet authority of the born teacher, Miss Donnemeyer set her cup down, saying, "Nonsense! You'll do splendidly there and I'm sure you'll like it. You'll be living near your son, too."

"And to you," Mr. Gladstone interrupted thoughtfully. Miss Donnemeyer pretended not to hear. They sat in silence for a few more minutes. Mr. Gladstone looked around the studio. It was pretty, colorful, and feminine. The man searched in his pockets for a pipe. "May I smoke?" he inquired politely.

"Of course! I'll get you an ash-tray. Have you had your dinner?" Miss Donnemeyer paused anxiously at the door of the kitchenette, wondering what she had in the ice box.

The Best Present

Mr. Gladstone hesitated. Duke, at the mention of dinner, woke up.

"I could make an omelette, if you think that's enough," Miss Donnemeyer suggested hopefully.

"Fine! I'll tell you what, I'll just nip downstairs and get us a bit of cake. We ought to celebrate."

Miss Donnemeyer smiled, beginning to be conscious that her guest enjoyed her smile. "Yes," she said

shyly, "I think we've both gotten a very nice Christmas present. Santa brought me mine!"

The ice in Mr. Gladstone's eyes melted a bit as he nodded agreement. "Right you are," he said, bending down to adjust Duke's collar so as to avoid his wound. "I'll be right back. Dog wants a walk, I expect. Do you like fruit cake?"

"Um," Miss Donnemeyer said, peering into her ice box. "And could you bring some cream? I'm almost out."

It was a brilliant, cold December evening. Limousines jammed 57th Street from curb to curb as the sated music lovers poured out into the winter night. A lordly French poodle picked his way among them, following a Santa Claus minus his false beard and hat, while deep within the Hall, in a malodorous dressing room, a world-famous conductor tearfully embraced his wife, kissed his dresser, and begged everyone within earshot to forgive him his vile temper and to wish him a Merry Christmas. ▲▲▲

BETHLEHEM

(Continued from page 25)

mas story, woven together with music from the various participating groups.

The program, staging and scenery, publicity, decorating, and hospitality committees are made up of townspeople all working together, while the White Christmas Committee has the special responsibility of carrying out the recommendations of the Central Committee in ministering to the needy. The first years saw established the policy that after community needs were cared for, the balance of the offering would go to the needy in our nation or in the world. This policy continues to operate through such channels as the American Friends Service Committee, the American Prisoners of War Fund, Fund for Famine Relief, the Red Cross, CARE, and Save the Children Federation. Several years ago a health fund was set aside for local use as the need arises. Expenses of the entire festival have been kept at an amazing minimum—under one hundred dollars a year!

It is only natural that emphasis should be put on the needs of chil-

dren. And surely it does something to the hearts of the singers and orchestra members when they get a direct reply like this from the mother of five small children in Austria, who received \$192 from the fund through the Save the Children Federation:

"We would like to thank you from the bottom of our hearts for the four packages which we received from you through your good heartedness. . . . We have a coat and suit made for my son, and from the other two blankets will make good use this winter as bed covers. . . . With five children you have use for mostly anything. . . . I wish you much good luck and God bless you."

There have been similar letters from Greece, Italy, China, Japan, India, and our own America. Certainly such a letter makes the carol of "Good King Wenceslaus" more than just a remote medieval tale.

Each year the festival assumes larger proportions. Since the high school auditorium seats only seven hundred, it was soon necessary to repeat the performance on a second night. Now there is talk of giving a third performance. From a modest beginning of \$96, the gifts now total well over a thousand dollars a year.

The manner in which the community at large accepts and supports the festival is well defined in an intermission conversation overheard between two newcomers to the community who were obviously contemplating settling down here in the Tri-Village area. The husband addressed his wife enthusiastically, saying, "Well, if this community can put on something like this and work with such fine spirit, this is where we are going to live."

None of the performers is a professional. All contribute their services willingly—doctor, lawyer, telephone executive, storekeeper, and housewife. The only thanks they receive is mention on the program, but all are content with their share in making the festival successful.

Again this Christmas the people will come to Bethlehem to behold the Star, to worship with the shepherds, and to offer their gifts with the Wise Men, and each will express in his own way the true spirit of Christmas. ▲▲▲

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MOVIES AND MUSIC

C. SHARPLESS HICKMAN

YOU have probably heard of "type casting" for actors in the movies, but did you ever realize that there's type casting even cycles of it, for movie composers too? Take Miklos Rozsa, MGM's top composer, as an example.

Rozsa made his first splash in the oriental atmosphere films he did for Alexander Korda in Britain in the mid-thirties. An example of these was *Four Feathers*, and a later one was *Jungle Book*. Then came his psychiatric period, which included the Academy Award-winning *Spellbound*, *A Double Life* (also an Academy winner), and *The Lost Weekend*. After this he had another cycle in which sheer physical violence was the dominating characteristic—such as *The Killers* and *Brute Force*.

Now he has won laurels—and gotten into another rut—with *Quo Vadis*, which has led to his doing most of MGM's prestige historical pictures, such as the current *Ivanhoe*, the forthcoming *Plymouth Adventure* (about the Pilgrims), *Julius Caesar*, and *Young Bess*.

It may be interesting to note what Rozsa has done with the music for *Julius Caesar* and *Plymouth Adventure*. For the first he has used thematic material similar to that used in *Quo Vadis* but reworked in an Elizabethan style, thus keeping, musically at least, the Shakespearean atmosphere of the original play. The music is, however, scored for modern symphony orchestra rather than for Elizabethan instruments.

With *Plymouth Adventure* he had to overcome the producer's desire that he write something "American." Rozsa pointed out that this would mean using northeastern American Indian music—what vestiges of it remain—if he took his assignment literally, and that a score which used music natural to the period and story would properly incorporate the hymns of the period—particularly those of the nonconformists who fled to the New World because of their refusal to adhere to the

state-controlled religion of their homeland. Fortunately for historical propriety, Rozsa won his point, and hymns and a post-Elizabethan musical atmosphere prevail.

Rozsa, as I have mentioned in previous articles, is one of those who believe in an almost complete reworking of film score material before it is used in concert hall performance. This goes, too, for his non-movie music.

One might cite his Second String Quartet, recently played in Los Angeles by the Compinsky String Quartet more than a year after its premiere by the American String Quartet at an Evenings on the Roof chamber music concert. At that time, in reviewing it, I admitted that I was not greatly impressed with the composition, and found it overlong and poorly developed.

After a second hearing, however, I wondered at my lack of critical acumen, for the work seemed well constructed, lyrical, and vital, with the instruments eloquently voiced. I remarked to Rozsa that it proved how wrong a critic could be after only one hearing of a work.

Composer Improves Score

"But you weren't so wrong," he countered. "Do you realize that I cut it from 30 to 23 minutes and greatly changed it in other ways?"

"It proves that Horace was right—a work of art should be laid aside and taken up again when one could look at it unbiased by the emotional heat of creation. Only Horace, as I remember, said to wait nine years; today, we're too impatient to do that."

The Second Quartet, incidentally, will soon appear in print, and Rozsa's Serenade for Chamber Orchestra, composed for Nikolai Sokoloff and his La Jolla (Calif.) Chamber Orchestra, is soon to be recorded. Two other recordings of Rozsa's non-film music will also be issued soon—his Theme, Variations and Finale, composed in 1933, and the

Concerto for Strings he wrote in 1943 and which was played in 1945 by the New York Philharmonic-Symphony.

In addition to his regular and film composing, Rozsa conducts one of the few courses on film composing at any major school—at the University of Southern California. This and similar film music activities at educational institutions in this area will be a subject for another article in this series.

"MUSIQUOTES"

"What is good execution? It is simply the art of conveying musical ideas adequately to the ear."—Bach.

"Music is nothing else but wild sounds civilized into time and tune."—Thomas Fuller.

"The musician who refuses to make certain concessions to the public, gives proof of courage, but not necessarily of wisdom."—Ferdinand Hiller.

"A good ear for music, and a taste for music, are two very different things, which are often confounded; and so is comprehending and enjoying every object of sense and sentiment."—Greville.

IF a disastrous first performance always meant a dismal failure, one of the most popular songs in the world would have died a-borning. When Ethelbert Nevin's "The Rosary" was first sung for an audience everything was wrong. The hall (Madison Square Garden) was much too large, and the audience was much too small. The concert was an hour late in beginning, and by that time many of the audience had left. When the concert finally got under way, the singer forgot some of the words of "The Rosary," Nevin, at the piano, dropped the music, and the audience was completely unimpressed by the song.

At a performance of this song a few weeks afterward, everything went smoothly, the audience was cordial, and the critics were full of praise. "The Rosary" went on to sell an estimated seven million copies and to become a favorite in many countries.

BIRTHDAY

(Continued from page 18)

bate about the advisability of presenting culture and art to the general public in America. The Music Hall management was one of the few organizations which ever maintained that such were a democracy's right, and that the average person, even a complete stranger to the fine arts of theatre and concert hall, could enjoy beauty if not driven toward it.

Prior to the Music Hall's opening in 1932, the late Hugo Riesenfeld and Erno Rapee had conducted orchestras in New York's Rialto and Rivoli theatres, bringing fine music to popular audiences. But when the Music Hall opened, the real "golden age" of popularized fine music and dance began. For years, under the musical direction of Rapee, in the theatre and on the weekly coast-to-coast NBC radio network program "Music Hall on the Air," operatic and symphonic music were heard. Respighi, Ravel, Tchaikovsky, Rachmaninoff, DeFalla, Richard Strauss, Shostakovich, and other masters were heard in the theatre as overture and ballet, while radio listeners heard not only the classic repertoire, but also series of the seldom played works of Gustav Mahler and Jan Sibelius. After the death of the remarkable Rapee, Charles Previn, from Hollywood, took over in the pit, to be followed by the distinguished Alexander Smallens and now Raymond Paige, long well known for his radio, record, and concert work. Brilliant arrangements of the best of the "masters" and moderns are the weekly fare of Music Hall patrons. As for choral music, Ralph Hunter, for a number of years Robert Shaw's right-hand man, is associate director of the Glee Club and Choral Ensemble.

The Corps de Ballet, long under Florence Rogge's direction, is now directed by Margaret Sande, formerly her associate director. The Rockettes, mistresses of precision, continue to dazzle audiences.

Many great talents have come from the Music Hall stage—Jan Peerce, Leonard Warren, Lucile Bremer, Joan McCracken—but the talent of the Music Hall stays put: the ability to bring beauty to 6,200 people four times daily. ▲▲▲

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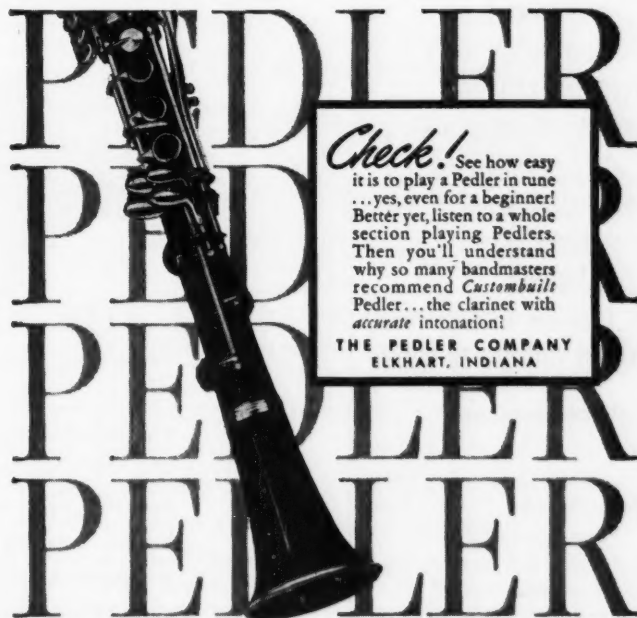
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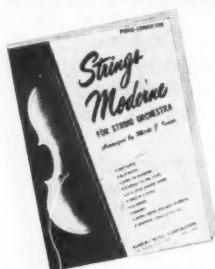
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BETTER SOUND

(Continued from page 24)

ear, and does not pick up sound as we hear it with both ears. This is why stereophonic microphone pick-up is recommended; it well simulates the reception of sound by our ears as they function in duality. There is a slight parallel here with the stereopticon lantern.

Third, let's utilize to the utmost our resources and imagination. If music doesn't sound right, *experiment*. We should never be cowed by the printed page, the traditional seating arrangement. Performers should be placed in all manner of positions and arrangements. The possibilities are limitless.

Fourth, but not necessarily last, if the church, concert hall, or audi-

torium in which you function closely resembles a padded cell, get talkative about it—providing you can back up your statements and complaints with proved knowledge.

In conclusion, let's broaden ourselves as musicians in every way, constantly striving toward heightening the respect due our profession. We can do this only by proving ourselves worthy of this respect through our personal training, experience, well-rounded knowledge, and resourcefulness.

The American Guild of Organists stands ready to help church musicians everywhere in every way it can. Other musical organizations are equally eager to assist their memberships. Let us, as members of these organizations, indicate clearly our interest, our willingness to cooperate in organizational projects.

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THE ANGEL'S SONG

James M. Spinning

The night was pierced with a mighty shout
And the Glory of the Lord shone round about,
And the Angel said, "Peace unto Men,
But don't expect it thus again.
For Peace is not a sudden light
That cancels war, dispels the night
And all the ugly things that lurk
(the things that lie behind the deed:
envy, hate, suspicion, greed)—
Peace is not a *light*; it's *work*."

CURTAIN UP

(Continued from page 11)

shirked. Indeed it was difficult to get people to take time out for meals and sleep. Conductor Hoggard, however, firmly insisted on both in his role of conductor, advisor, and foster parent. Only a slightly drawn look around his eyes and a barely perceptible edge to his voice as he spoke the familiar words, "Now people, please . . ." indicated that he too was feeling the strain.

Finally the show was ready. A full scale dress rehearsal before the students at nearby East Stroudsburg State Teachers College gave the performers their first exhilarating glimpse of life behind the footlights, and after hearing praise even more rewarding than the generous ap-



Dance Routine

plause of the audience. It was Lara Hoggard's quiet but heartfelt "You did very well and I am proud of you." Close on the heels of this accolade came a paternal injunction, just like home: "Now be sure to wrap up well when you go out. All of you are perspiring and you might catch cold."

Nobody did, and the Festival of Song opened in Stamford, Connecticut, November 3. Unless the production is already scheduled for your community this winter, there is little chance of your seeing it, because the complete tour was booked even before auditions were completed! That is some kind of a record too. ▲▲▲

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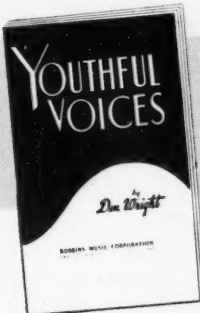
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AUDIO FAIR

(Continued from page 14)

"third-dimensional" effect, but it would require a separate amplifier and loudspeaker. The economic barriers to such a project probably restrict it to the realm of fantasy.

Stereophonic sound on two tracks, however, is not financially prohibitive and, for musical purposes, is fully satisfactory. Although the play-back comes only from two loudspeakers, the effect produced by a 55-

piece orchestra is nearly the same as though each musician were playing through a separate loudspeaker and the 55 speakers were arranged in the same relative positions as the orchestra members.

Here is how this works: The sound of a bassoon slightly to the right of center stage is picked up predominantly by a microphone to the right and played back by the righthand loudspeaker. But it is also picked up to a lesser extent by the left microphone and heard

partly through the left speaker. Thus anyone listening to the play-back automatically orients these two sounds and places the bassoon approximately in its correct position relative to the rest of the orchestra.

Stereophonic sound is almost custom made for recording orchestral music, but it is also surprisingly effective in recording a soloist. An audio engineer demonstrated this at the Fair by playing first a stereophonic and then a conventional recording, made simultaneously, of the same violinist playing the same composition. During the former, a listener felt able to reach out and touch the violin. In contrast, the latter sounded compressed and artificial.

The difference became even more obvious in comparative recordings of a steam locomotive chugging into a railroad station. The locomotive, in a conventional recording, sounded distant, then close, then distant again, but the listener had no idea of what direction it was coming from or where it was heading. The "three-dimensional" recording made it pass a few feet in front of him, approaching to the right from a long stretch of track, pausing a few seconds directly ahead, and then pulling off to the left.

On a single sound track recording of a table tennis game, the ping-pong ball merely bounced up and down. On two stereophonic tracks, it danced back and forth across the table. When it fell on the floor, the listener could tell which player had missed.

Earphones Emphasize

The difference between ordinary and stereophonic recordings of music is further emphasized by listening with earphones instead of loudspeakers. On conventional recordings heard through earphones, the music seems to be inside the listener's head. With stereophonic music, he feels as though he is in the middle of the orchestra.

Two unsolved problems in the stereophonic process — and, incidentally, two subjects of controversy among audio engineers—are: How far apart should the microphones be placed, and where in relation to performers? Some engineers think that, when the two "mikes" are placed

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only slightly farther apart than a man's ears, the result most closely approximates what a human being hears at a live performance. Others say the microphones should be as far apart as practicable—for instance, a few feet from either side of a mezzanine in a huge auditorium—in order to “draw out” the third-dimensional effect. Many technicians prefer a compromise between these two theories and believe that the distance should be varied for different types of recording.

Amateur Can Record

Any amateur making stereophonic recordings can, with a little experimenting, soon find a formula that appeals to him.

Experiments with “three-dimensional sound” are nearly as old as the science of sound recording itself. Walt Disney used a triple track stereophonic system on one of his early full-length cartoon features. But not until magnetic tape was perfected as a recording medium did this idea become technically practical on a mass scale.

Of the three stereophonic systems demonstrated at the Audio Fair, one—exhibited by Cook Laboratories of Stamford, Conn.—uses vinylite discs. But Emory Cook, owner of the firm, explained that the music on these discs is originally recorded on tape and transferred to master discs, which are then used for mass commercial impressions.

The Cook system is designed for the music lover who does not wish to make his own recordings, but to collect commercial discs at a reasonable cost. Mr. Cook manufactures only stereophonic discs, and not recorders or play-back equipment. His collection, which is constantly expanding, includes religious, classical and popular music. These stereophonic discs cost only slightly more than conventional long-playing records.

Any standard record player can easily be converted to use the Cook discs by adding a Livingston twin-headed arm (\$35), a 10-watt amplifier (about \$50) and a \$10 loudspeaker—or for a total of less than \$100. Mr. Cook says this inexpensive amplifier and speaker should suffice for one of the stereophonic sound tracks if the original equipment (in-

cluding an amplifier and speaker for the second sound track) is of good quality.

Eventually, he predicts, stereophonic amplifiers will be produced at a cost of about \$15 more than conventional equipment. These will eliminate the need for a second amplifier, but two loudspeakers will still be required.

A stereophonic disc looks almost like an ordinary record, except that, on either side of the disc, the outer

half carries one sound track and the inner half carries the second. The twin-headed arm stretches across the outer half to pick up both tracks.

So far, Mr. Cook is believed to be the only manufacturer of “three-dimensional” discs. “We wish other companies would come into this new industry,” he says. “We’re not trying to make a lot of money out of it. We’re just trying to popularize three-dimensional sound.”

Mr. Cook maintains that discs are

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the cheapest recording medium for obtaining high fidelity, whether in stereophonic or conventional sound, but suggests that magnetic tape is far more practical for musicians, teachers, students and laymen who wish to make their own recordings.

Two types of "three-dimensional" tape equipment were demonstrated during the Audio Fair—an \$879 set by Magnecord, Inc., of 225 W. Ohio St., Chicago 10, Ill., and a \$1575 set by Ampex Electric Corporation of 934 Charter St., Redwood City, Calif.

The Ampex set is much larger than its competitor's, and includes three separate units. Magnecord's is contained in a single portable unit. Both are complete with recording and play-back mechanisms.

Operationally, the sets are quite similar and use standard magnetic recording tape. They use both sides of the tape—one side for each sound track. Most conventional tape recorders use only one side of a tape, so that the tape can be reversed and will thus record twice as much music. Like conventional recorders, either stereophonic set can erase and re-use tape over and over again.

One difference between the sets is that the two Ampex recording heads (one for each sound track) are placed one above the other, while in the Magnecord set there is a gap between heads of about an inch along the length of the tape. This means that only in tape from the Ampex set is each part of the left sound track exactly opposite the corresponding part of the right sound track. Ampex claims this feature makes tape from their set easier to edit.

Other Equipment

Besides "three-dimensional" sound, the Audio Fair included thousands of other instruments and gadgets for recording or amplifying music, most of which were technically quite complicated.

Among the more unusual was a new \$15 compensator, by General Electric, that effectively reduces the surface noise of old phonograph records. Only slightly larger than a two-inch cube, the compensator (Model A1-900) has a knob that turns to five positions, allowing the listener to

adjust for different types and conditions of records.

The TVX Company of Yonkers, N. Y., demonstrated the "TVX Commuter" — short for "commercial muter" — which permits television viewers, without leaving their seats, to cut off the sound from their TV sets when a talky announcer begins a commercial, and turn the sound back on again as soon as he has finished. The "Commuter" fits in the fingers and can be installed in a few minutes. It costs two dollars.

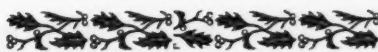
New Magnetic Tape

The Revere Camera Company of Chicago unveiled a special 600-foot roll of magnetic recording tape, for \$7.85, which makes it easier to add narration, music and sound effects to silent movies. The tape operates in any standard recorder. The movie operator keeps sound and film in step during recording and play back by controlling the movement of narrow vertical lines printed on the back of the tape.

A-V Tape Libraries, Inc., of 730 Fifth Ave., New York, played selections from their collection of pre-recorded plastic tape—both conventional and stereophonic. Their conventional tape costs from one to two dollars more per hour than long-playing discs, and gives considerably better reproduction fidelity than tape recorded by amateurs on ordinary sets. Included in their library are classical, semi-classical and religious selections.

Also on display was the highly respected Telefunken condenser microphone, used by many well-known recording firms here and in Europe for high fidelity symphonic discs. The Telefunken is easily switched from a non-directional to a directional microphone by a small knob on its side. Recording specialists have proved that using it eliminates the need for several "mikes" of lesser quality. It costs \$390 and its sole importer and United States agent is American Elite, Inc., 1775 Broadway, New York 19.

Nearly all the equipment shown in New York, including "three-dimensional" sound, will be demonstrated Feb. 5-7 at an Audio Fair in the Alexandria Hotel, Los Angeles, Calif., also sponsored by the Audio Engineering Society. ▲▲▲



Christmas Gift Books

(Both standard and new publications are listed.)

PLEASURES OF MUSIC edited by Jacques Barzun. New York: Viking Press. \$5.00.

FUN WITH MUSICAL GAMES AND QUIZZES by David Ewen and Nicolas Slonimsky. New York: Prentice Hall. \$2.95.

HARVARD DICTIONARY OF MUSIC by Willi Apel. Cambridge: Harvard Press. \$8.50.

MODERN MUSIC MAKERS by Madeleine Goss. New York: E. P. Dutton and Co. \$10.00.

I HEAR YOU CALLING ME by John McCormack. New York: Bruce Co. \$2.75.

THE COMPLETE OPERA BOOK by Gustave Kobbe (new revised edition). New York: Putnam Co. \$6.00.

MUSIC IN THE LIFE OF ALBERT SCHWEITZER by Charles R. Joy. Harper-Beacon Press. \$4.00.

A HISTORY OF JAZZ IN AMERICA by Barry Ulanov. New York: Viking Press. \$5.00.

WHAT MAKES AN ORCHESTRA by Jean Balet. Oxford Press. \$3.00.

HUGO WOLF by Frank Walker. New York: A. A. Knopf Co. \$6.50. (See also new books on page 40.)

Special children's favorites:

THE NEW SINGING TIME by Satis N. Coleman. New York: John Day Co. \$2.50.

THE MUSIC BOX BOOK by Sid Skolsky. New York: E. P. Dutton and Co. \$2.50.

FOURTEEN SONGS FROM WHEN WE WERE VERY YOUNG by A. A. Milne. New York: E. P. Dutton and Co. \$3.00.

THE PLAY PARTY BOOK by Ed Durlacher. New York: Devin Adair. \$2.50.

(Continued on page 47)

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Handbook of 16 mm. Films for Music Education. By Lilla Belle Pitts. This handy film book is intended to stimulate interest in a field comparatively unexplored by music educators. Chicago: Music Educators National Conference. \$1.50.

Amahl and the Night Visitors. Gian-Carlo Menotti's television opera in narrative adaptation by Francis Frost. This beautiful Christmas story tells of a crippled shepherd boy who entertained the Wise Men on their way to Bethlehem. New York: Whittlesey House. \$2.75.

Here's A How-De-Do — My Life in Gilbert and Sullivan. By Martyn Green. A liberally illustrated account of the D'Oyly Carte Opera Company's famous productions by the world's best known portrayal of Gilbert and Sullivan roles. New York: W. W. Norton. \$3.75.

Music and Maestros. By John K. Sherman. The story of the Minneapolis Symphony Orchestra with behind-the-scenes accounts of concerts, recordings, and radio broadcasts. Minneapolis: Minnesota Press, University of Minnesota. \$3.75.

Songs of Praise Discussed. By Percy Dearmer. Reissue of well-known handbook to the most familiar hymns. Contains notes on words and music of hymns, times and seasons, alphabetical and metrical indexes of

tunes and first lines, and so forth. Oxford Press. \$3.50.

From These Comes Music. By Hope Stoddard. Answers to such questions as why the classic guitar's broad fingerboard, the pear-shaped bell of the English horn, and the "waistline" of the violin in an account of the instruments which make music. N. Y.: Thomas Y. Crowell. \$3.50.

Hinrichsen Music Book. Volumes VI and VII of the Hinrichsen Musical Year Book, edited by Max Hinrichsen. Contains miscellaneous information and some reading matter extracted from articles by Bernard Shaw, Bach, Grieg, Verdi, Schoenberg, and many others. New York: Hinrichsen Editions Ltd., 1209 Carnegie Call. \$6.50.

Music To My Eyes. By Alfred Bendiner. Comments on famous musicians. Philadelphia: University of Pennsylvania Press. \$3.75.

War Whoops and Medicine Songs. Compiled and edited by Charles Hofman. Authentic American Indian music which should appeal to youngsters as well as to the serious student. Boston: Boston Music Co. \$2.50.

Alexandre Gretchaninoff — My Life. Introduction and translation by Nicolas Slonimsky. Autobiographical account of a familiar Russian composer who links the old and new world. Contains a catalog of Gretchaninoff's compositions. New York: Cloeman-Ross Publishers. \$4.00.

National Anthems. By Paul Nettl. A comprehensive and scholarly account of the national anthems of every important country. No complete scores but an exhaustive index and bibliography. N. Y.: Storm Publishers. \$3.50.

CHRISTMAS CAROLS

LAWRENCE PERRY

THE carol is one of the oldest forms of music we have. How old we do not know, but we do know that it was sung and danced by the pagans to celebrate the seasons, and was taken over into Christian festivals by these same pagans after they were converted. Perhaps this is why many authorities believe the word "carol" to be derived from the Greek "Charos," the term applied to singing and dancing. Thus we may say that the carol belongs to the oldest form of measured vocal music, for it was a circle dance.

A distinction then must be made between the terms carol and hymn, for many of the songs we have glibly called carols have no right to the name. A true hymn is a song in praise of God, and is intended to be sung by the congregation. A carol may be secular, usually has a dance-like lilt, is always naive in its expression, sometimes to the point of crudity, and bears the mark of age. It may be lyric, but more often is dramatic or narrative. An interesting case in point is the Christmas song, "Adeste Fideles," sung by Catholics and Protestants alike. In many hymnals it is ascribed to John Reading, an English minister who lived in the seventeenth century; in others it is named the "Portuguese Hymn." The translation we now sing was made by Canon Frederick Oakley in 1841. Certainly the text is in praise of God, and as we perform it today it has all the qualities of a hymn. While this tune has never been accurately traced, the probable truth is that it is an old dance carol. One needs only to sing the tune at a rapid tempo, allowing the rhythm to lilt, to discover its dance-like quality. No doubt it is an old Latin dance carol used at the crèche in the churches in Portugal and borrowed from the pagans at that.

The folk have always dramatized their expressions in song and dance and when the Church, by dint of much urging, caused them to give

up their pagan rites, they transferred their ceremony to the dramatization of Christian festivals. This resulted in the folk pageants found throughout Europe and in the song and dance application in the mystery and miracle plays.

St. Francis of Assisi brought this folk custom into the church in 1224. He built a replica of the manger and dramatized the birth of Christ with song and dance. Thus originated the crèche, and to this altar the children brought gifts and often participated in the dramatization.

Several Classifications

Carols fall into definite classifications. While there are a few carols dealing with the Annunciation, the first large classification should be called Carols of the Holy Night, and in this group belong the hymns, "Silent Night," "O Little Town of Bethlehem," and the angel songs, such as "Hark, the Herald Angels Sing." A sub-classification should include the Shepherd Carols. These are found in all countries and are actually sung by shepherds or piped by them. While the short pipe is widely used, it is also common to hear them played on some member of the bagpipe family, hence these carols are often arranged with a drone bass. An example is Handel's "Pastoral Symphony" from "The Messiah," which is based on a Shepherd's Carol from Italy, and "He Shall Feed His Flock," also from "The Messiah," is based on a tune from the same source. The shepherds in Italy come down to the villages before Christmas and play before the carpenter shops and shrines and collect alms. It is probable that Handel heard these tunes on one of his visits to Italy.

The second large classification might be called The Birth, with subclassifications of the Child Jesus and the Virgin Mary. To this belong the manger songs, lullabys, and

(Continued on next page)

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songs to the Virgin. The most familiar of this group are Martin Luther's "Away in a Manger" and the ancient lullaby from the English mystery play, the "Coventry Carol."

Songs of Adoration

The third and last classification of religious carols may be called Adoration. These songs approach the hymn quality since they are often in praise of God. Some fall into the general folk class of warning songs, for we are often admonished to fall down and worship. This last quality is only slightly felt, however, for they are to be sung joyfully and usually end with Alleluia or Amen.

The above classifications do not include all carols. The Wise Men class was not included because it belongs really to the Epiphany season, since the Wise Men did not visit the Christ Child until after the family had left the stall. Such carols as the "Boar's Head Carol" and

"Deck the Hall" are more secular and are tied up with localities and folk customs and legend. They are excellent for parties and outdoor singing.

Charming folk traditions of celebrating Christmas are to be found in many countries and are inescapably bound up with the carol. In France, for example in Provence, the villagers re-enact the birth of Christ by parading to a manger, dancing and singing, bearing gifts and worshiping, completing the celebration with a midnight mass. The English tradition is today mostly secular, because the Puritans crushed out religious feasts, and though this regime was short-lived it was apparently devastating to the carol. The Scotch never revived it, and there are almost no carols to be found among Scotch-Americans.

The largest treasure of collected carols is to be found in French. They are unspoiled, many of them modal and, when harmonized, de-


lightfully simple. The Germans have ironed out most of their carols to fit their harmonic system. Many unspoiled tunes from the Slavic countries may be found, while the Latin tunes are again likely to be conventional.

Carol Is Sung Rhythmically

The carol should be simply and rhythmically sung, and the settings should be simple enough to allow for this. A folk tune never modulates, and arrangements should be checked on this basis, although tonal variety may be gained by singing alternating verses in related keys.

At the present time carols are heard mostly at the Christmas season. The English are beginning to use them at other seasons, and it is to be hoped that more and more the folk tradition will be brought into our churches, for here is religious music as traditional and sincere as its artistic counterpart, the plain-song. ▲▲▲

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History's Missing Strings

THERE has been a good deal written during the past decade or so on the strong predominance of wind instruments over stringed instruments and of school bands over school orchestras. In the professional field too, conductors of our major symphonies have reported such instances as this: where an orchestra has had openings on cello and on clarinet at the end of a season, the applicants for the clarinet position have outnumbered those for the cello position by as much as seven to one in most of the large cities in which the conductor holds auditions.

But is this situation completely unprecedented in the history of instrumental music? Not at all: history is merely repeating itself. The predominance of strings over winds was indeed characteristic of the

more recent centuries, but if we take the trouble to go back only as far as the sixteenth century, we find the present cycle of wind instrument predominance identically pictured in the musical scene of that time. England's Henry VIII, a musical connoisseur of some pretensions, left, in 1547, a collection of 381 instruments: 272 of these were wind instruments, only 109 were stringed instruments—a preponderance for the winds of 72 per cent against 28 per cent.

Even more striking is the breakdown of the instruments in the Berlin court orchestra of 1582. There were sixty winds (85 per cent) and only twelve stringed instruments (15 per cent). And a further example of the period is to be found in the instrument collection of the Dukes of Tyrol, a collection recently taken

over by Vienna's famous Kunsthistorische Museum. Here we have more than one hundred and eighty-as against only fifty stringed instruments (21 per cent).

PROGRAM NOTE

Many years ago, on a transcontinental tour for which he had prepared three programs, Josef Hofmann made his appearance in the concert hall of a western city without taking the trouble to ask which program had been scheduled. It was only after he had bowed to the applause of the audience and adjusted himself at his instrument that it occurred to him that he did not know what to play.

Bending over the edge of the platform he asked an astonished young lady in the front row whether he might see her program for a moment. The favor granted, he looked the program over gravely, returned it with thanks and began his recital.

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MUSIC THERAPY

(Continued from page 23)

entertainment once or twice each month. Two of the tuberculous patients have entered a song writers contest. Musical bingo is popular too.

The only musical instruments used by patients at this hospital are the autoharp, guitar, and piano (the piano on prescription only). Two or three of the patients formerly were members of orchestras. Two played wind instruments, one the piano. They are aware that they cannot go back to earning a livelihood in those fields, but music is their lifework and they are doing something about it. They are receiving instruction in harmony, theory, arranging, composition, and writing with the idea of making these less active forms of music their vocations.

I believe I can safely say that music is accepted as a vital part of treating the whole patient. He must be reached at his own level, and the first step in that direction is to know the musical likes and dislikes of the patient, to give him a balanced program. With this balanced program he will become a better citizen and a happier individual.

"Just a love of music is not sufficient . . ."

HAROLD A. COOKE, ASSISTANT CHIEF, SPECIAL SERVICES, WINTER VETERANS ADMINISTRATION HOSPITAL, TOPEKA, KANSAS.

In requesting or recruiting volunteers to assist you in your program, develop qualifications for the type persons that you want. We feel that if you request these people by desired skills, the contributions made to your department will be proportionately greater. Just a love of music is not sufficient. Persons who are not familiar with music terminology, records, orchestrations, and bandstrations, instruments, and so forth, require so much time in explanation and supervision that their contributions will be relatively small. Too, such volunteers have difficulty in seeing the contribution that they make to the total program and fail to receive gratification for the completion of the various tasks

which may be very important to your program. On the other hand, the volunteer with music skills who knows something of the total program can proceed with a minimum of supervision and will continue to give assistance because he is gratified that his contribution meets a definite need.

For easier discussion, I have divided the activities where volunteers can make the greatest contribution into the following areas: program building, clerical assistance, instruction, performance, and special projects. . . .

Volunteers cannot replace the services of a well-trained therapist, and it has been my experience that they do not wish to in any way. The place of the volunteer is that of a warm, understanding person who can bring in that "breath of air and interest" from the community which can be so beneficial and meaningful to the sometimes forgotten hospital patient.

"Music does play a part in rehabilitating the deaf."

HELEN S. LANE, PH.D., PRINCIPAL, CENTRAL INSTITUTE FOR THE DEAF, ST. LOUIS, MISSOURI.

I ONCE overheard a twelve-year-old boy who had just lost his hearing following meningitis attempt to describe a band to a group of congenitally deaf children. They had no vocabulary of sound in common. The congenitally deaf could not understand how the music of a band sounds. They could not be enthusiastic about anything so completely out of their experiences. But music does play a part in rehabilitating the deaf.

Schools for the deaf have classes in rhythm as a part of the curriculum. At preschool age these classes are opportunities for the children to feel the vibration of the piano and to interpret what they feel. They may run, march, hop, skip, or jump like rabbits, but general body coordination is improving as they do so.

In the primary grades the instruction becomes more formal. Through the sense of touch (finger tips on the sounding board of the piano) they discriminate accent patterns. They learn to tap out and then "dance"

the rhythm of a waltz or a march. They learn to discriminate gross pitch differences by feeling with eyes closed and replying "high" or "low" as the teacher plays chords in extreme registers. Interpretation includes simple folk dances.

As an explanation of the success of the final objective, picture a troop of deaf Girl Scouts attending a council-wide Christmas party and seeing their eyes light up when they can follow the leader in "Jingle Bells" or "Silent Night." With thousands of girls participating, the lack of melody on the part of these deaf children was not noted but the satisfaction of accomplishment was present.

Next picture deaf children attending high schools for the hearing and participating gracefully and skillfully in the first school dancing party. Their acceptance at school dances insures them success in fitting into the hearing world. These social gifts are meaningful!

"Who are the exceptional children for whom we find music is indicated?"

WILHELMINA K. HARBERT, PROFESSOR OF MUSIC EDUCATION AND DIRECTOR OF MUSICAL GUIDANCE AND THERAPY CLINIC, COLLEGE OF THE PACIFIC, STOCKTON, CALIFORNIA.

Who are some of the exceptional children for whom we find music is indicated and what musical activities best meet their needs?

1. Those with physical limitations, such as: the blind and partially sighted, the deaf and hard of hearing, speech defectives, those with cerebral palsy, and those suffering from the effects of tuberculosis, polio, and rheumatic fever. Their musical activities should be suited to motor limitations, sensory defects, speech disorders, and the problems arising from lowered vitality.

2. The mentally retarded or slow-learning children. Their musical experiences should include simple rhythmic activities, the singing of simple rote songs which aid in speech development, playing simple instruments, directed listening for short periods, creating simple tunes, and sharing in simple group activities.

3. Emotionally and socially mal-adjusted children, including the nervous and psychoneurotic, the epileptic, the delinquent, the withdrawn and shy child, and "the child with a problem." Their musical activities should foster relaxing as well as stimulating group experiences, including singing for fun, the playing of simple instruments, dramatizations, choral-speaking, interesting listening experiences, opportunities for creative self-expression, rhythmic activities, and other explorations in discovering music as a happy functional experience.

4. And finally, gifted children. Their musical growth and development should provide opportunities for group as well as individual experiences, an enriched musical program for the talented and special guidance in their personal and social development.

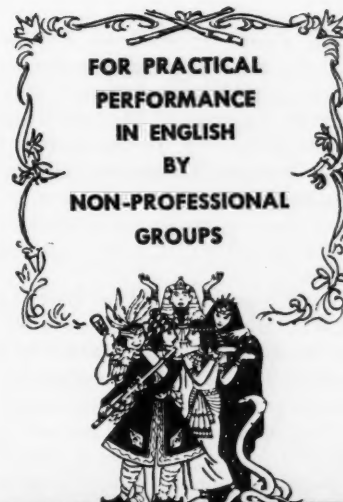
"The fulfillment of our objectives can be recounted with pardonable pride..."

FROM THE PRESIDENT'S ADDRESS BY ESTHER GOETZ GILLILAND.

In June of 1950 a group of foresighted leaders in music therapy, realizing the need for concerted effort on a national scale founded this association through the encouragement and guidance of officers of the National Music Council, the Music Teachers National Association, and Sigma Alpha Iota. Our steady growth in membership as well as in fulfillment of our objectives can be recounted with pardonable pride, for not many organizations of less than three years existence can equal our progress and record of achievement.

What will be accomplished in the future depends upon the constant efforts of each member, not only to improve his own work, but to share the results of his experiences for the benefit of all. Often the pressure of our own problems and activities prevents our participation in this development of concerted effort locally as well as nationally.

National Association for Music Therapy would like to encourage the formation of more local conferences and chapters such as: the two summer conferences organized by Mrs. Wilhelmina Harbert of College



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See page 5

of the Pacific at Stockton, California; the New England Conference under the leadership of Arthur Flagler Fultz, Director of Musical Guidance in Boston; the regular meetings of the Indiana Therapists; and the Topeka Music Therapist Chapter. All of these activities point the way to the formation of other regional groups.

While not actually a part of NAMT, the Veterans Administration seminar held at Downey VA Hospital in April 1951 under the leadership of Lenard Quinto, Chief of Music, Special Services, proved of such great significance that it should be mentioned here. Printed reports are available from the National Veterans Administration office.

The Music Teachers National Association pioneered in discussions on music therapy under the leadership of Dr. Roy Underwood and Dr. Ira M. Altshuler. It was at the Cleveland meeting of MTNA in 1950 that steps were taken to organize NAMT. The Dallas convention of MTNA last February featured two days of music therapy sessions, and the Cincinnati meeting to be held next February will offer similar opportunities for reviews of research and presentation of papers. The National Federation of Music Clubs has promoted hospital music through its standing committees, its extensive financial assistance in providing instruments and music, and its hospital music workshops.

Sigma Alpha Iota, national music fraternity, is closely identified with our organization through supplying instruments to hospitals and through constant moral and financial support and encouragement to me in my work as Music Therapy Counselor. Recently Mu Phi Epsilon

and Delta Omicron have joined with us. Each of these organizations has a hospital music chairman actively engaged in promoting music therapy.

Musicians Emergency Fund has been responsible for developing outstanding programs in hospitals in the New York City area.

The Music Educators National Conference, primarily interested in the musical development of children, has recently appointed a committee on Music Education for Exceptional Children, with Harriet Nordholm of Michigan State College as chairman. Part of their plans will be the publication of literature helpful to each type of handicapped child, the first pamphlet being devoted to Music for the Mentally Retarded.

Other Organizations

The International Council for Exceptional Children is cooperating, as is also The National Congress of Parents and Teachers.

Other national organizations are watching our progress with interest and requesting our publications.

Of great import is a recent request from the Council of State Governments for information on music therapy training courses and the function of music therapists in state hospitals. This is to be included in a volume, *Mental Health Research and Training Programs of the Forty-eight States*, for the use of governors, state legislators and mental health directors throughout the country.

At the 1951 Chicago Convention plans were discussed for conducting a second hospital music survey . . . When the data are finally collected,

experts will break down the information and tabulate it, and the results will be published.

Another project that has been given due consideration by our Education Committee is the setting up of minimum standards for training courses in music therapy. We propose eventually to set up examinations for registration so that those eligible may acquire official registration similar to that for nursing, pharmacy, and occupational therapy.

The matter of determining adequate salaries is also of concern. Hospital administrators cannot expect to acquire adequately trained music therapists unless salaries commensurate to those in other professions are offered. . . . Now that the usefulness of music in the total treatment program has been established, it is only natural that budget details be considered.

To date the majority of successful hospital music programs have been made possible by donations and volunteer services. Altruistic auxiliaries are a part of every hospital plan. While it is expedient to develop community relations and to train volunteers, the only way this can be done is by every long-term hospital hiring a professional trained music therapist who can supervise all activities.

At present music is being used to some extent by occupational therapists, recreational therapists, physical therapists, and speech therapists. In order to justify the profession of music therapy and its place in the rehabilitation program, we must be able to supply a music program that not only coordinates with all other therapies but also has the ability to meet needs not met by other activities.



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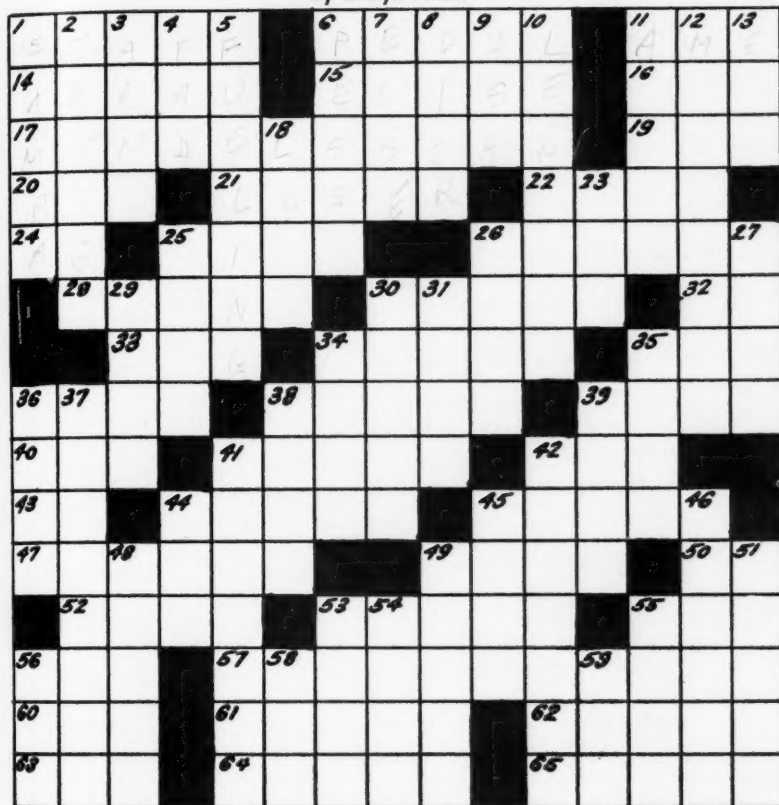
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Write for literature



MUSICAL CROSSWORD

by Evelyn Smith



(Solution on page 48)

ACROSS

1. Lines on which music is written
6. Foot lever on a harp
11. The soul, in French songs
14. South American pianist
15. "Fur —," by Beethoven
16. He cries
17. He composed the incidental music to *A Midsummer Night's Dream*
19. *I am*, in spirituals
20. His flight was interpreted by Rimsky-Korsakoff
21. Defeated contestant
22. Folksong singer
24. Silver; abbr.
25. Protagonist of *Show-boat* song
26. Ate luncheon or dinner
28. Italian cathedral city
30. Inclination
32. Part of the United Kingdom; abbr.
33. Radio joke
34. Gounod opera
35. Nickname of prime minister of Ireland
36. Play the flute
38. Narrow openings
39. Small quantity
40. Play the wrong note
41. Important to all music students
42. Instrument popular in plastic; colloq.
43. Where the United States is located; abbr.
44. Nautical hails
45. Express contempt
47. "— Mater"
49. "Singing in the —"
50. Syllable sometimes used for vocalizing
52. "—the Waves"
53. Circus animals
55. Highest note of the gamut
56. Before; poet
57. Well-known cellist
60. Melody
61. Take one's part in a round
62. Transcribed musically
64. Small child
64. — Taylor
65. Modern violinist

DOWN

1. South American dance rhythm
2. Dogs to cats
3. Eighteenth century English song composer
4. Temporary fashion
5. Supplying with combustible material
6. Celebrated harpsichordist
7. Other
8. Famous French couturier.
9. Type of tree
10. Characteristic of the popular teacher
11. Prospero's aide
12. Composer of *Manon*
13. Organ of sight
18. Villainess in *Cavalleria Rusticana*
23. Large liquid container
25. Mark time
26. Bach is noted for his in B Minor
27. Prima donna
29. *Prince* —
30. Motive power of the Flying Dutchman's ship
31. Stringed instrument
34. "Star-Spangled Banner."
35. Performer
36. Octaves plus two
37. Handel's *Messiah*
38. North Briton
39. Sacred picture
41. Raised a half-step
42. Concurrences in pitch
44. Famed rail-splitter
45. Gave a vocal performance
46. Found in operetta, but not in opera
48. Ward off
49. What an untrained singer is sometimes guilty of
51. Composer of *Surprise Symphony*
53. "It was — last night when my lord came home"
54. Piece of news
55. Italian princely family
56. Consume
58. Adjective suffix
59. Decay

GIFT BOOKS

(Continued from page 39)

FOLLOW THE MUSIC by L. E. Coit and R. Bampton. New York: Birchard Co. \$2.00.

SING AND BE HAPPY by June Norton. New York: John Day. \$2.50.

SING FOR CHRISTMAS by O. Wheeler. New York: E. P. Dutton and Co. \$5.00.

MY PICTURE BOOK OF SONGS by Dalton, Ashton, and Young. Chicago: M. A. Donohue Co. \$2.50.

THE SWAPPING SONG BOOK by Jean Ritchie. New York: Oxford University Press. \$2.75.

THE SONGS OF FATHER GOOSE by L. Frank Baum and Alberta N. Burton. Indianapolis: The Bobbs-Merrill Co. \$2.50.

PLAYTIME WITH MUSIC by Charity Bailey and Marion Abeson. New York: Liveright Co. \$2.75.

MUSIC MAKERS by Percy M. Young. New York: Roy Publishers. \$2.50.

A MUSICAL CHRISTMAS QUIZ

- What musical Christmas presents did the following composers offer?
 - Mendelssohn
 - Benjamin Britten
 - Corelli
 - Tschaikowsky
 - Franz Gruber
 - Gustav Holst
 - J. S. Bach
 - Gian-Carlo Menotti
 - Handel
 - Praetorius

- Match the first group (carols) with the second group (countries) below:

I.

Silent Night
Here We Come a-Wassailing
O Christmas Tree
O Little Town of Bethlehem
Angels We Have Heard on High

II.

England
United States
Bavaria
France
Germany

- What familiar carol is often referred to as the "Portuguese Hymn"?
- Certain symbols are used at Christmastime to represent varying aspects and meanings of Christmas. Choose the era or century in which it is popularly believed each of the symbols came to be associated with this holiday.

Candle

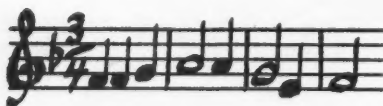
Carol

Crib or Presepio

Tree

(a) Thirteenth century, (b) Third century, (c) Fourth century, (d) Eighth century.

- Can you identify this Christmas carol?



- Allow yourself twenty points and deduct five for each sen-

tence you must read before identifying the first line of the carol described here:

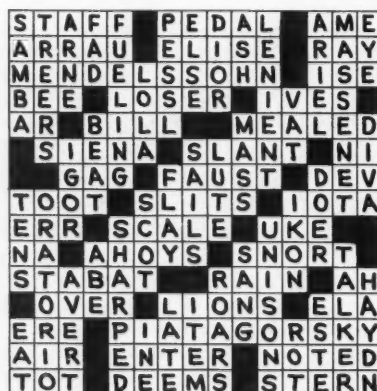
It came from England and was quite popular in the Elizabethan period. Originally a love ballad, its popularity is indicated by the fact that Shakespeare "plugged" it in two of his plays. It has survived the centuries and been set many times to different texts. Its most familiar title is "Green-sleeves."

- Can you identify this composer of a currently popular Christmas opera?



- By what more familiar title do we know the song which the English refer to as the Westminster Carol?
- How long did it take Handel to compose *The Messiah*?
- That favorite Christmas song, "Rudolph, the Rednosed Reindeer," is familiar to all, but who wrote the music?

(For answers, turn page upside down.)



- a. Hark the Heralds Angels Sing
- b. Ceremony of Carols
- c. The Christmas Concerto
- d. Legend (The Crown of Roses)
- e. Silent Night
- f. The Midwinter Carol
- g. The Christmas Oratorio
- h. Amahl and the Night Visitors
- i. Joy to the World
- j. Lo, How a Rose E'er Blooming
2. Silent Night—Bavaria
- Here We Come—England
- O Christmas Tree—Germany
- O Little Town—United States
- Angels We Have Heard—France
3. O Come All Ye Faithful
4. Candle (b), Carol (c), Crib (a), Tree (d)
5. The Friendly Beasts
6. What Child Is This?
7. Gian-Carlo Menotti
8. Angels We Have Heard
9. Twenty-three days
10. Johnny Marks

and to

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A Very

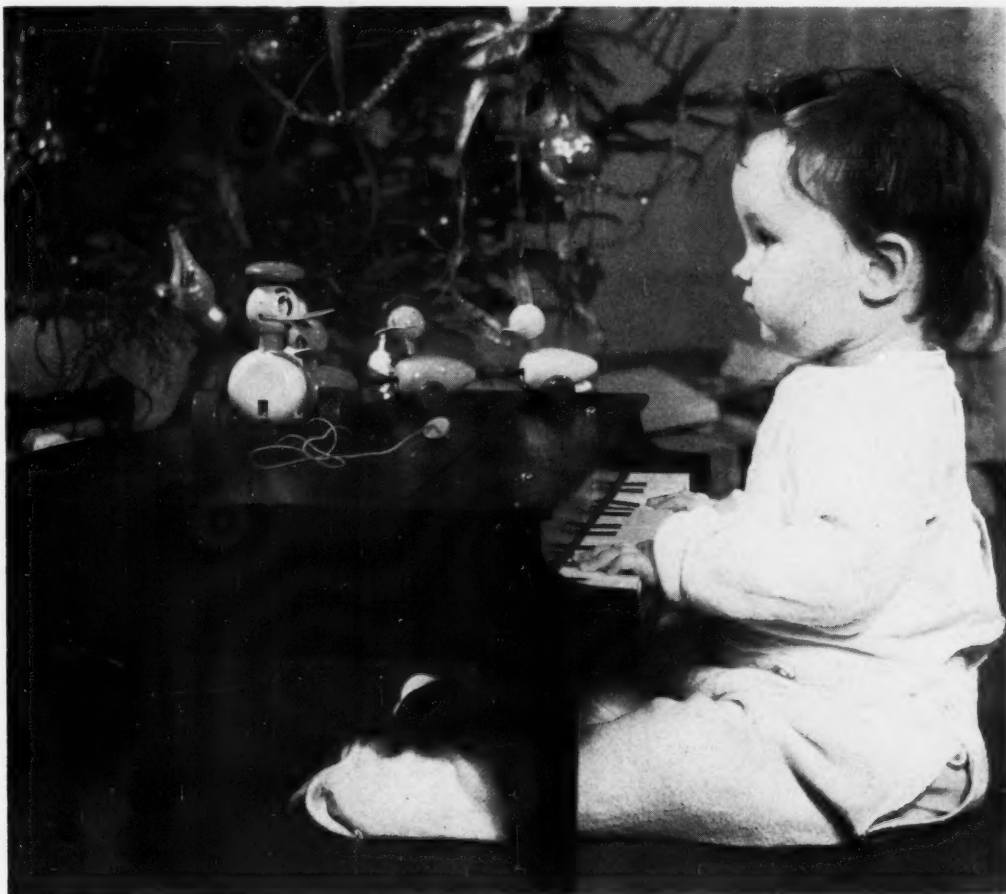
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